K-a

ISSUE NUMBER SEVEN APRIL, 1965

The MLJ group

featuring THE MAN OF MYSTERY HIMSELF ...

THE HANGMAN

STEEL STERLING

CAPTAIN FLAG

THE WIZARD

THE BLACK HOOD

H. KELTNER

BLACK JACK

MR. JUSTICE

THE SHIELD

THE WEB

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I don't agree that it was short-sightedness or blindness on my part to grant news reporters interviews. Quite the contrary, I think that it is folly to think that we can hide the fact that collectors are paying high prices for early comics. This information was bound to come to the attention of the press sooner or later. I can assure you that whether or not I granted an interview, articles would have appeared, because the reporters had already discovered their "story." The result can not cause prices to soar any higher than the demand will support, and that demand will continue to grow with the size of Comicdom. It is an irreversible process, bound to receive additional impetus when Marvel begins publishing the addresses of members of the M.M.M.S. It is a fact of life in Comicdom. The prices of rare comics will continue to inflate; there is nothing any of us can do about it. When I first published ALTER EGO and Don & Maggie published COMIC ART, one of the inevitable consequences was a heightened interest in collecting. I share the blame (or the credit) with Don & Maggie for this.

During the past few weeks scores of newspapers around the world have carried articles on Comicdom. The best article I've seen appeared in the Melbourne (Australia) SUN-NEWS PICTORIAL, Sat., March 20. The article was based largely on an interview with CAPA-alphan John Ryan. I have already heard from one woman Down Under who has a fabulous collection she wants me to help her dispose of. Can you guess how I answered her? This was not the first such interview with a comic collector in Australia. Perhaps John missed the fine feature on collector Arnold Keena that appeared in WOMAN'S DAY with WOMAN, Dec. 28, 1964. It too leaves all the American articles that have appeared far behind. My old home-town paper, THE KANSAS CITY (Mo.) STAR, carried a version of the CHICAGO DAILY NEWS interview with Billy Placzek. This also made the DETROIT FREE PRESS. Most of these write-ups, which mentioned Biljo and yours truly as well, appeared on March 24 in papers using the Chicago News Service. Another article derived largely from the NEWSWEEK feature appeared in a Columbia, Wash. paper with the by-line of Dwight Chapin. Fans in Ashley, N.D., La Grange, Ind., Nashua, N.H., and Rochester, N.Y. also report articles carrying my school address. There are undoubtably others I have yet to hear from. I haven't been in to school this week. (We're between quarters.) An interview with Biljo carried in the ST. LOUIS POST-DISPATCH is reprinted by Derrill Rothermich in this issue. And this is just the beginning. Just this week I finished off a long letter in answer to questions raised by an executive of CBS radio (also a fan, incidentally). He assures me that the article he's planning for THE NATIONAL OBSERVER will deal with what I call Panelology as a multi-faceted hobby. Meanwhile, watch the TV show "To Tell the Truth." I declined to appear, but gave them names of a number of collectors. I have no idea who they will pick, but I'm fairly certain Bud (Superman) Collyer will be playing host to one of us before very long.

To change the subject completely, I have chanced upon a new collection of original art for sale. It consists of several beautiful pages of early Blackhawk and Dollman by Reed Crandall. For the next two

weeks or so I can obtain these pages for K-alphans at $15 each. I myself am buying one page each of Dollman and Blackhawk. Next month the remaining pages will be sold at an auction. The going price for these pages is $20.00 each. Let me have your check right away if you are interested.

The Lone Ranger album I mentioned in the last issue is one record, not two, but it does carry two complete shows. I will try to get a copy for any K-alphan who wants one. My price: $3.00. However, all orders will absolutely have to reach me by April 21. The offer is being made for a limited time only, and the records are going like hot cakes.

Another album that old radio fans like me would enjoy is being offered by Ralston cereal. $2.00 and the punch-out tab from Instant Ralston will get you two L.P.s with excerpts from a wide variety of old radio shows: Rudy Vallee, Will Rogers, Bing Crosby, Eddie Cantor, Jimmy Durante, Harry Hershfield, Kay Kyser, Kate Smith, W.C. Fields, Al Jolson, Burns and Allen, Arthur Tracy, FBI in Peace and War, Mr. Keen, Johnny Dollar, the Whistler, Our Miss Brooks, Young Widder Brown, F.D.R., Victor Borge, Uncle Don, et.al. The dramatic shows are slighted, but it's still great nostalgia.

After a recent letter from me in which I praised the improvements on the GREEN LANTERN, HAWKMAN, BATMAN, and the second DR. FATE-HOURMAN try-out, but criticized severely the JLA, Julie Schwartz wrote me back to inform me that in the June JLA -- "Case of the Disabled JLA"-- he has incorporated a "new slant" that he hopes will meet some of my criticisms. He would very much like the reactions of all CAPA-alphans. Shall we all respond, at least with a card? He will be listening.

While dropping in at my local Chrysler dealer (in my new Corvair), in order to pick up the Lone Ranger record, I happened to notice a 16-page comic magazine on sane driving illustrated by Kurt Schaffenberger. Although Sondra is not much of a comic fan, she immediately commented, "My, that looks just like something out of Capt. Marvel." The fact that it did look more like Kurt's work for Fawcett than his current work on Lois Lane, made me wonder whether Kurt inks his own work for DC. Does anyone know?

Speaking of the Lone Ranger again made me recall that I was lucky enough this past month to tape the two-part TV interview with Brace Beemer made just before his death, and also the one-hour memorial radio show that was put on just after he passed away. The memorial includes a rebroadcast of a regular L.R. show, but perhaps of even greater value to one who already owns a number of L.R. tapes was the half-hour interview with the old Lone Ranger cast. Everyone was on hand except the ever-faithful Tonto (John Todd) who passed away a number of years ago. My recording is not the hi-fi that Joe Hahn or the McGeehans would require, because I had to use an old portable that was given to me ten years ago when I was studying German in graduate school in Chicago. Nevertheless, I was able to

capture some magic moments that will never fail to provide me with both laughter and tears. The laughs came when Brace Beemer described some of the humorous incidents that occured during broadcasts. It seems that the Lone Ranger and Tonto were searching a second-story hotel room for evidence to convict an owlhoot when the Masked Man heard footsteps in the hall. He turned to Tonto in his commanding voice and said, "Tonto, there's someone coming. We'd better leave." Tonto grunted his familiar "Ugh!" but then forgot himself as he followed through with the familiar cry, "Gettum up, Scout!" These words produced such a vivid image in my mind's eye that I couldn't stop laughing until the dust settled beneath the balcony of that hotel room. If the day ever comes when I stop buying comics long enough to buy a second tape recorder, I will copy these memorial tapes for the benifit of others but for right now I'm putting these tapes away in a safe place, along with my recordings of the Lone Ranger, the Green Hornet, and the Shadow--all, unfortunately, of low fidelity. I must give the true radio collector the same anguish that Billy Placzek gives me when he exposes his comics collection to excessive handling.

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COMMENTS ON THIS ISSUE: (Like, man, read this last.)

Fred Patten: Aren't you happy; I learned to spell your name. It only took me three years. *** About rule 15: only when the membership is full will advancing an applicant's name on the waiting list have any material result. When the membership isn't full, like right now, an applicant automatically becomes a member when he submits his first acceptable contribution. No vote of the membership is required, unless the initial contribution, in the opinion of the members, is unacceptable. I do not treat applicants as members until their first contribution (mailing, or whatever you want to call it) is in my hands. Reason: I had a number of unhappy experiences with fans who joined, began receiving K-a regularly, but (for one reason or another) never submitted their initial contribution. Naturally, they didn't volunteer to return their copies of K-a. Do you still think rule 15 is ambiguous?

Darrill Rothermich: Danny Cassidy's haste to label the Academy "incompetant" or "corrupt" demonstrates what I suspect happened in his dealings with Howard Rogofsky. An honest error on the part of one of the two parties or the post office led Danny to make some hasty accusations to Howard. Being human, Howard probably responded as most of us would when insulted. One remark led to another, and the result was an immediate collapse of communication. As Danny described events to me, it was clear that he was entirely too quick to accuse and demand. I cautioned him that the first step was to reestablish cordial communication with Howard, and passed his letter on to Paul (if I remember correctly). But all this is beside the point I want to make. What I can't see is why anyone should expect the Ex. Sec. or the Academy Board to act as a small claims court (or even a large claims court, for that matter). The ACBFC has no authority to act as investigator, judge, or jury in our society.

There are agencies of the government that are specifically charged with these responsibilities. The Academy, or any fan organization, can try to help the parties reestablish communication when either one or both have let their tempers run away with them, or it can help the parties to seek the proper recourse, but it has no business trying to pass judgment, especially since it really can not have all the evidence necessary to do justice. My advise to Danny is (1) Try to work out a settlement with Howard. I have every reason to believe he is honest, and is naturally concerned as a dealer to establish and maintain good public relations. (2) If this doesn't work out to your satisfaction, consult a lawyer, the postal authorities, or the Better Business Bureau. In the past, in cases of alleged fraud, the postal authorities and the B.B.B. have both been able to get action to the complete satisfaction of the injured party. Meanwhile, TCR and all fanzines would be wise to refrain from publishing any statements such as Danny's that are possibly libelous. And, once and for all, the Academy Executive Board should make it abundantly clear that it will not act as judge and jury in cases of alleged fraud or malfeasance. *** Regarding your comments on the Alley Ballot, I have seen enough ballots in the last four Alley Polls to know that the results would not be changed significantly if the number voting were doubled or even trebled. In fact, like CBS with its Voter Profile Analysis in the last Presidential Election, I could have announced the results of this year's Poll on the basis of the 50 or so ballots that I tallied. This would not have been a "projection" but a reasonably sound prediction, since my sample of Comicdom, no matter that it was small, was representative. Of course, like all statistics and measurements of all kinds, the results of the Alley Poll do contain some imprecision; however, to try to gain greater precision by increasing by 2 or 3 times the number of fans voting is like measuring the length of a table by interferometer techniques. I hope you're familiar enough with light theory to understand my analogy. The point is: there is no need to increase the burden of the Tally Masters in an attempt to get a more valid poll. This is not to say that we shouldn't attempt to give all Comic Fandom a sense of greater participation by encouraging them to vote. As I see it, one of the major functions of the Poll is to encourage fans to develop a more critical sense. Another purpose of the Poll is to let pros, and fans alike, know that their efforts at excellence are appreciated by a wider and wider audience. Both of these functions are best served if the percentage of Fandom voting is high. However, I think this should be achieved by encouraging more and more fans to subscribe to the official newsletter THE COMIC READER. Comicdom needs such a central newsletter that is completely supported by the Academy. If you are going to steal away TCR's function everytime you turn around, you are going to further reduce the number subscribing to TCR. When the Academy decides it no longer needs a separate newsletter, then I'll be ready to distribute it functions elsewhere. Meanwhile, I say BACK TCR ALL THE WAY!!!

House of Info: I didn't see SCREEN THRILL #10, nor did I see it mentioned anywhere until I saw your checklist. Do you have an extra copy that you'd sell me?

Nick Weingroff: You miss an important point if you think Fandom will accept your definition of a "revived strip." Occasional guest appearances are not what fans are talking about when they say they want a hero or strip revived. Nor are they talking about 2 or 3 try-out issues. When they clamored for the revival of Hawkman, they would accept nothing less than a regular book of his own. Similarly, when I clamor for the revival of the JSA-teams, I have in mind a regular book of their own. *** You repeat the mistake of thinking that the Alley Poll ought to reflect the overall readership (as judged by sales figures, no doubt). It isn't necessary that these different measures give the same result. If they did, the Alley Poll would be of far less value, not more value, to the pro editors. Who needs a poll that does nothing more than reflect sales figures! The two statistics (and they both are statistics) measure different things. A fan is something more than a reader; in fact, the fan probably buys, on the average, 6-8 (possibly more) times as many copies of a single issue as the hypothetical reader, who is supposed to share his copy with several other readers. (You must remember that a certain Chicago fan bought 300 copies of DAREDEVIL #1.) An editor is, as a creative partner in the production of a panel strip, concerned with the reception of his efforts by fans--that is, unless he is an insensitive hack. Sure, the editor has to worry about sales, especially when he is talking with his publisher, but most of his time he spends talking with his writers and artists, and he probably thinks most about how his ideas will be received by his public. Don't kid yourself, editors, like artists and writers, have big egos (Don't we all!), and in their eyes fans DO represent a big segment of their public. With our reductionistic psychology, we in America often tend to put too much stock in the profit motive. It's time we (fans especially) recognized that pride in one's work plays a big role in motivating the comic pro. Until recently, the pros didn't realize that fans existed. Now that they do you can bet we'll have an influence on them. Don't sell them short; expect excellence from them and you'll be pleasantly surprised. *** The biggest failure of the Alley Poll, as I see it, is that it is relatively uninteresting. We know who's gonna cop 1st place; what I'd like to know is what's happening in 5th, 6th, and 7th place. I vote for a return to the admittedly longer, but infinitely more interesting, form of the ballot that we used last year, where fans were asked to pick their 1st, 2nd, and 3rd choices from 10 nominees.

Glen Johnson: I don't think you were supposed to take Fred Patten's remark about Sandy joining the Teen Titans straight. Besides, there is an even more serious reason why Sandy can't make the Titans. He might succeed in finding the hole separating the two earths (Everyone else has!), but what is he going to do about the fact that he's in his thirties? I know it hasn't held Robin back, but then no one seems to age on Earth I. Just look at Wonder Girl.

I'm still waiting for Pete Jackson's contribution. He informs me that it carries dated material, so if this issue is late, you know why.

COMMENTS ON FORUM #6: I wholeheartedly second the Thompson's request for a calendar of fannish events; however, I'm of the opinion that it ought to appear in TCR--every issue in fact, and reprinted by any faned who might choose to. The Calendar ought to give the address where more complete information could be obtained, especially when the event listed is a convention. Incidentally, Paul, don't forget to list the Detroit Triple Fan Fair, July 24-25, write Shel Dorf, 16808 Manor, Detroit 48221; and the WesterCon XVIII, July 3-5, Edgewater Inn, Long Beach, regis. $1.00 to Rick Sneary, 5571 Belgrave Ave., Garden Grove, Calif. 92641. (Hey, Texas Trio, is there going to be a con down South this summer?) *** Don Thompson also calls for a Charter amendment to remove the Ex. Sec.'s power to appoint committees to initiate action or draw up proposals for Board approval. I think such an amendment would seriously hamper the efforts of the Academy to get programs underway. Iniative has to be encouraged, not frustrated. Because the Board can not sit together to plan and deliberate, it needs a strong Ex. Sec. who can get the ball rolling. It is precisely in this regard that I think Paul is doing such an admirable job. We need an organization with dynamic leadership; a dynamic organization with no leadership will get exactly no place. Since all committee reports are subject to Board approval or disapproval, there is little danger of this procedure getting out of hand. The Board has already demonstrated (in the case of the Hall of Fame proposal) its ability to reject the proposal of a committee selected by the Ex. Sec. What exactly is the nature of the objection to placing the power to appoint such committees in the hands of the Ex. Sec.? (Incidentally, the Ex. Sec. has this power at present under the Charter by virtue of the absence of any amendment or by-law covering this point. See the section on "AMENDMENTS AND BY-LAWS.") *** Regarding the Fanzine Library: I still have a number of questions concerning the way in which the Library will be operated that I would like to have answered before I donate what are now reasonably rare issues of fanzines. I want to be fairly sure that some one unscrupulous person won't take off with a host of the rare zines in the Library. I'd like to see a limit placed on the number of zines that can be checked out at one time. Perhaps it would also be a good idea to require a deposit that would cover the cost of replacing the zine if it isn't returned. This way we could avoid the unpleasantries of having to dun a member who loses or appropriates Library zines. What I'd really like to see is Board approval for appropriations to photostat the really rare items in the Library, so that the original zines themselves need never leave the Library archive. Finally, there are two or three other suggestions of less immediate concern that I would like to toss in the hopper: (1) I'd like to see the loan copies placed in stiff binders to protect them from wear. (2) I would hope that the librarian could find time to index the fanzines by subject (strip, magazine title, publishing group, artist, writer, fan, etc.) and author, with the profits from the sale of the index and its numerous revisions going to the librarian for his labor. (3) I don't think any fanzine still in print should be made available in the library, for obvious reasons. I'm afraid

I'm going to have to see some statement from Ross Kight, the librarian-to-be, on how he intends to handle these matters, especially my concern that the items I donate (and others as well) don't rapidly vanish. *** Dave Kaler reports apathy towards the N. Y. Comicon. This may be due to the fact that the N.Y. group (Who are they besides Dave?) hasn't come forth with any plan to aid out-of-towners secure lodging in the New York area near the site (still undetermined?) of the con. When I think of going to N.Y. during Fair time (I dread the thought.), I wonder what chance I have of getting a reasonable room, hopefully in the same hotel or motel with other fans, if I wait much longer. On the other hand, I'm not going to reserve a room until I know for sure at least what side of the city the con will be held on. ((Aside: If you don't think I should have ended that last sentence with a preposition, I refer you to the delightful little book Grammar Without Tears.)) As it is, my wife has already decided she doesn't want to go with me, under the circumstances, even though I long ago sent in her $5.00 registration fee. How many others must feel the same way? Although Detroit is not faced with quite the same problem, I'm of the opinion that the time has passed for us to have decided on a site and announced our program, but so far my unofficial voice in the Detroit Triple Fan Fair hasn't been too effective. I'm unable to attend all the weekly meetings, but to be quite honest, I don't share quite the same conviction of my good friend Shel Dorf. To me, a convention can be over-planned as well as under-planned. It is just as much a mistake to wait too long in deciding on a site--trying to find the "perfect" site--as it is to pick a site unsuitable for the functions to be held. It is just as much a mistake to try, the first time out, to have too much of a program with all kinds of headaches, as it is to have your program fall through because it wasn't well-planned. Comicdom is now at this business of holding conventions. To my way of thinking, we'd be wise to try to walk before we leap. Take care of the really essential matters early (even if this means gambling the funds of local fans): (1) Fix the site; (2) Locate rooms for out-of-towners; (3) Announce site, date, fee, arrangements for lodging, major event on program early and often. Remember that fans will entertain themselves to a large extent, if you provide the setting. If you announce early and often, how could you go wrong? By renting tables to dealers and fans you can offset a major part of the cost of the hall--unless you're renting from the Waldorf. Maybe I'm all wet, but maybe I'll provoke some comment from some with more experience with cons. I do believe that both the Detroit affair and the N.Y. affair could use some good advice right about now. *** Paul Moslander requests (and repeats his plea in this issue of K-a) that the Academy officially endorse the C.C.A. While I agree that the C.C.A. is not the villain many think it is, and was even necessary to correct some abuses, I can not agree that it is an unqualified blessing. I am delighted to see several major comics publishers operating outside the Code, with no apparent ill effects to anyone. Gold Key's and Dell's success is and will act as a liberalizing influence on the Code, while the Code itself will have a moderating effect on the non-Code publishers. Good! I'm delighted! Now,

Fandom should play one group against the other until we get the best possible comics (in all possible senses) from both parties. It is clear that the Code is not necessarily the restraining force fans thought it was. A greater restraining force is the editor's conception of his public. It is up to us to help him lift his sights. The reality of the situation is this: Without the Code it is entirely possible that the comics would plunge into the Dark Ages of the mid-fifties all over again, with all the dangers of outside censorship facing the industry again. Look at the cigarette situation todsy to see what some of the possibilities are, and cigarettes don't exactly qualify as an art form. On the otherhand, if all publishers were under the code, what would the chances be then of liberalizing the Code? In my opinion (There I go again.), we now have the best possible situation which respect to the existence of a Code. The Academy should neither endorse nor condemn the Code per se, but should encourage both Code and non-Code publishers to adopt more reasonable and yet positive ethical standards. (Meanwhile, I'll privately wish for the return to a less prudish attitude toward the female figure. I don't know about the rest of you guys, but I miss the Phantom Lady, Torchy, and Sheena, Queen of the Jungle.) ***

Under "NEW PROPOSALS" Paul lists Phil Seuling's repeated attempt to dump TCR, because it is not offerred free to Supporting Members, as he thinks it ought to be. This is not a new proposal, but the same old point Phil has been harping on for a year. I was of the opinion that this matter was settled, at least for a year, when the Board endorsed Glen as the publisher of TCR. We shouldn't have to deal with this matter again, especially since Phil seems to be the only one to hold such an opinion. Time and space in FORUM should be devoted to more positive approaches to our problems. However, since it seems that Phil can continue his barrage in FORUM 'til Doomsday, I think it is only fair that someone speak up in support of what is the official policy of the Academy, agreed upon by the Board. TCR is not offerred as part of the membership fee for several excellent reasons: (1) An annual subscription to TCR, which is mailed first class, would cost the Academy $2.40. This is already 40¢ more than the current fee, which many consider high enough. (2) The present policy frees Academy funds for other worthwhile projects. We'd have to raise the membership fee to at least $4.00 per year to be in a comparable financial position if the Academy fully subsidized TCR. (3) Full subsidization and necessarily tighter control over TCR would produce an almost intolerable situation for any editor of TCR, who is, after all, donating his efforts. He is entitled to a degree of editorial freedom, and the incentives of profit. Those who feel that TCR is not serving the Academy have the situation backwards. The Academy should be serving TCR, so that it might be more effective as a central news source for Comicdom. The alternative to TCR is to have the news scattered in every fanzine under the sun. It has been clearly demonstrated that we won't get news directly from the pro editors, unless Comicdom makes it abundantly clear that it supports a single newspaper. The Board itself decided it preferred having TCR separate rather than as a part of RB*CC. I don't think we should

successfully executed

Phil Stanley's proposed COMIC BOOK STANDARDS is fine as far as it goes; however it leaves out of it perhaps the most important item that should be a part of any such codified standard criteria for judging the condition of comics. Dealers like Stanley and Hegedorn have been particularly [illegible] about providing an exact statement of the condition of each of the items they offer for sale. In my opinion (boy, I'm full of opinions today), a book which sells for from $3.00 to $20.00 or more for a single magazine is entitled to know in advance the condition of the item as judged by some standard example. In my own dealings with my clients I use the following definitions and I don't think you'll like any of them. I offer them here for your consideration. Please do comment on them, for very shortly I'm going to have to submit my copy for Stanley's approval. My text will include some set of definitions of terms, which I hope will be widely adopted.

MINT (M): perfect, absolutely like-new, regardless of age.

NEAR MINT (N): slight wear or discoloration on the edges only, otherwise perfect. (Worth about 90% of a (M) copy.)

VERY GOOD (V): some signs of wear, minor markings but none that greatly deface the cover, some discoloration but not soiled. Must have a tight cover, with no tape. (Worth perhaps 80% of a (M) copy of the same issue.)

GOOD (G): complete with both covers and no gross mutilation, slightly soiled or marred, possibly creased or slightly damaged on the edges but no tears requiring tape, except possibly the spine, which may be repaired with archivic Mending Tape. (Worth about 60% of a (M) copy.)

FAIR (F): complete except possibly backcover, requiring only heavy tape repairs of tears, damaged by the elements but still sound and completely legible. (Worth about 30%.)

POOR (P): damaged, heavily weathered or soiled, with missing cover or inside pages, or otherwise unfit for collecting purposes. (Worth 10% or less of (M) copy.)

Of course, the Academy can not require anyone to adopt any code or particular set of definitions, and no one should be coerced, but some such set of criteria should be approved and widely distributed so that anyone caring to may use the symbols and be assured that he will be understood. I hereby place the above definitions before the Board for their consideration. *** Well, I guess that about covers my thoughts on the matters raised in FOCUS this month. I do hope the Ex. Sec. will not feel obliged to publish in FOCUS every suggestion and proposal that comes to him. I expect him to exercise his own judgment in deciding priorities. As it is, FOCUS tries to consider too many things at the same time. We're all the time asked to vote on or consider proposals that should never have gotten to the floor of the House. These should be buried in committee until some evidence is produced that the consensus of the Academy calls for action on the matter. I don't want my time wasted having to defeat proposals that represent only the minority position of a single Board Member. Every deliberating body has some sort of procedure for determining priorities. It is pretty clear that we need one

by Paul K. Rosander

Thomas Bylay had been born in Hong Kong Colony of White Russian parents who had fled the Bolsheviks in 1938. After the family moved to England, he realized his extraordinary ESP faculty for sensing objects within a limited radius. An adult, with his range at 50 yards, the naturalized Englishman worked for NATO's Special Trans-Atlantic security executive. In Paris, having precipitated a raid on the penthouse of arms smuggler Armand Carteau, he now trailed an escapee who had rifled Carteau's wall safe of microfilmed diagrams for the construction of an atomic bomb. They pulled up at the Paris train station...

Bylay turned his ugly head from side to side to his briefcase and its lethal contents. The portable arsenal had served him well thus far. Still alert, calm, and looked to be of further service. He filmed out the armored Polish automobile and took aim. Shoulder bleeding, hair and clothes disheveled, he looked like a fugitive who had just shot his way out of the Louvre with a satchel-load of art treasures. The police could pick him up on sight, and he wasn't about to try and explain his forged cover papers, with the accompanying personal armory. The microfilm had to be recovered or prevented from going further, though, so...

He waited till his quarry had passed through the revolving doors leading into the station. Two silenced shots, barely audible by the muffle-tempered rear of the window, spun the man around, and the cracking of one heavy glass door together in rear outside the building in a heap. If not unconscious he was certainly dead as any dazed.

Bylay didn't wait for the police to come or a crowd to form. Shifting knives, he rolled away gently and melted into the warmness of Gallic traffic like any carefree driver bent only on survival. He doubted if anyone had a clear notice him or taken down the car's license, but he scarcely thought that it would matter if anyone did. The number could be traced to Nice, however the buyer wouldn't be a problem. If anything, the French would be grateful to get their errant plate back. They've been tracking across three continents for the disposers of the bomb materials since the OAS had been declared outlaw by Algerian dissidents. If they traced the van back to Geneva, fine - it would help explain SAS's heavy mobilization of local junta factions. There was the possibility that either the Russians or Soviets might be found behind him - that would be helpful in the world press, too.

Now the only real clue left on the body was the bomb specifications, in triplicate, and any duplicates of the microfilms that Carteau might have given away. Bylay wondered just how many sets there were - there was at least one other, somewhere. Carteau would have become the millionaire criminal he was if he'd taken in intelligence. As an arms smuggler almost without parallel in Europe, he was in a position to milk the world for all it was worth - or had been. The latest embargo, shutting off banking equipment could only be sold once - to Egypt, as it turned out. The plans, now, were a different matter...

Marvel Lowe, Bylay's favorite case officer, agreed with the agent: "We've been watching all of Carteau's known bank accounts and deposit boxes with particular care ever since a routine trace of one deposit led to the French bomb. In Geneva the officer handling the accounts in that city recently deposited a flat envelope that was too small to be sold a suitcase set. We're not sure if the transfer has been made or not, but we're putting pressure on Carteau's Geneva lawyer."

"Anyone I know?"

"Benjamin. He's sat ten operations from Frankheim due to the way Shaw in the climate there. The open markets are cracking down on any kind of [illegible] international dealings as well they must. Only a few are to be trusted, and under close surveillance at that. In any case," he lit a cigarette, "they [illegible] a preference [illegible] we're working on the other angle [illegible] - one that's [illegible] you know, [illegible] but I [illegible]

those microfilms you've suddenly forgotten. "

" The Americans, again? "

" Who else? Your old agency, MI6, may have called them 'A tribe of demented Boy Scouts loosed on an unsuspecting world' at one time - and some of them may still be -, but they've become fanatics for security of late. I can't even mention if we're the only ones in on this 'other angle' or not. "

The White Russian shrugged. " Naturally. I might be a KGB double-agent recruited through appeals to my loyalty to Mother Russia - which wasn't created since 1917 - or through threats to my eighth cousin thrice-removed [illegible] in Brutsingrad.

" Meanwhile, this operation isn't quite over yet. You recall the partner o' the one who tried to kill you the other day? His gun was part o' the payment delivered by the opposition man at the University -- the bookseller I mentioned. Did it seem familiar? "

" Czech, I'd say; a recent model rather than pre-war or Nazi. I'd been wondering if the KGB was getting sloppy. "

" No doubt it. That the gun is patently West European must have been intended on their part. And why would the Soviets spotlight themselves? " Le asked.

" For the same reason I used an American code while playing Comrade Sasyid for Jarteau? Since no one would be that clumsy. I couldn't have been Western; likewise, my friends couldn't have been KGB hirelings. "

" Possibly. With so obvious a trail, we might be expected to look elsewhere. You use 'KGB' too much in conversation, though, it dulls your perception. Consider the Soviet political situation, as some theoreticians at Two did. At the moment, Khrushchev seems to have lost control of the reactionary factions in the MVD. They don't like his de-emphasis of their operations; they don't like their loss o' power since Beria; they don't like to think that their country is drifting Leftwards towards the West. " L'Avante settled back and scrubbed his cigarette out.

" True, the Rightists would love to see the old Stalin days back, the days of overt strength and hardline, uncompromising adhesion to Marx as interpreted by Lenin as-reinterpreted-by-Stalin. Enough trouble or the international sense from such activities, though, and the rest of the Party would be able to control them as they lost prestige... " Bylay smiled slowly. " I see your point. ISNBK?? "

The ISNBK, or ISNABYK, was the Warsaw Pact Combined Alliance's equivalent of NATO's STASI. Though theoretically independent of any one Communist nation, it was dominated by the KGB in reality. L'Avante nodded and continued:

" We know for a fact that most of ISNA's non-Soviet men are leftist in orientation, and that the entire organization reflects Khrushchev's policy. If by clouding the Rightist KGB they could help preserve the [illegible], they'll do it. "

" Aha...and that University man you met [illegible] is a KGB agent ' you said. But credentials don't make the man, do they? " Bylay chuckled softly. " Beautiful, beautiful...the only part I don't like is that I was chosen as the target. If enough furor was raised over high-handed blood-and-iron by the KGB, of which murdering Western operatives would be a part, it would, indeed, [illegible] the Party power play to think about. I'd say Khrushchev's standing would rise at the expense of the MVD. "

" You have it exactly as Two sees it - though they packed their report with names, figures, and second-guesses. See if you can figure out their recommendation.

Bylay knew that STASI's information Bureau could be [illegible] in its bloody and blunt thinking, as well as being usually correct. He ran over the possibilities. Make an indignant protest? After Jarteau, hardly. Take reprisal action? Lord, no! Let Bylay be shot at again and killed this time? The temptation, but there was no guarantee that anyone would try or that it would work. Instigate another incident? Quite possibly...but how?

The agent gave his conclusions and question.

" Being in One makes you bloodthirsty -- Operations is too action-oriented a branch at times. Two suggests we let the agent matter rest. The fellow you so kindly delivered to the French police was an Egyptian, with all appropriate papers - but built into his cigarette case was a transmitter, as well as a one-pad compartment with the microfilms. Scouring the neighborhood around Jarteau's [illegible] they found the remains of what had been a listening post, [illegible] for the transmitter.

The radio had been fused by thermite - the operator couldn't have gotten it past our men, so destroyed it -, however there were enough other remains to be significant - butts of those disgustingly coarse Soviet cigarettes, with the Rumanian tobaccos and cardboard tubes on the ends. If he'd have been more thorough he'd have burned them entirely, instead of leaving traceable remains. The Egyptian was also carrying a few francs that had been issues to the Soviet legation recently. Presumably either someone was careless when giving him liquor money, or else ISMAEYK was alert. "

" Those embassies are anything but sleepily run. I would be a perfect touch something thrown in on the off chance that it might prove useful. The Egyptian was on the Soviet payrole, though. " Bylay frowned. " That's a friendly development. Did Carteau know? That would be a good way to learn I was a fraud. "

" He should be finding out in a week or so. They have him in the infirmary at our warehouse base. He's lost blood, is in shock, and will lose the use of his knee when the bones mend - if they don't infect. Otherwise you left him in excellent condition, " L'Avante said dryly. " They've got him under a soporific that keeps him babbling happily in his sleep. It's only hallucinatory ravings, though. The real work will start when he's better prepared to face Three. " The Laboratory branch handled STASE's interrogation.

" By the way, " he changed the subject. " Six slaps your wrist for being an impetuous school boy, but snakes your hand for bringing it off well enough. Be given that results count more than points - you lost quite a few in that play with Carteau. I won't ask you if you had to stick a gun in his face and crack the affair open - but try not to have it happen too often. MI6 would always be glad to have you back.

Bylay knew that L'Avante was serious and nodded soberly. It had been a wild shot which could as easily have gone against him as not. Careful agents lived, or were -

" As I said, " the case officer went on, " the operation isn't over just yet. We want you to parade yourself around like an agent who's been patted on the back and given a week's leave. We'll give you a tourist cover. Check into a respectable hotel, hang up your artillery, and relax. The opposition will want to know what happened at Carteau's and we can be fairly sure that they know you were connected with it. They'll find you soon enough, and hopefully we'll be able to backtrace their organization here. It will also keep some elements occupied while they run down the bad material in Algeria. You are to be the rabbit for our dog track and rod herring as."

" Let's hope they don't win. I'm staking my life savings on our hounds. "

Bylay picked up a new set of belongings and papers from STASE's local Cover Administration, Branch Five. As Geoffry Carlson, respectable English executive on holiday, he installed himself at one of the city's better tourist hotels - being careful to establish himself as an Englishman, not an American. He wanted to keep the expenses as reasonable as Paris would allow.

It was on the third day, as he came back from an evening of crowd-watching at Le Crazy Horse, that he felt himself followed. His rented car led on a leisurely course through the dark streets, not a route designed to eliminate the possibility of any tag deliberate tails. His reappearance assured him that one car had been following at varying distances from the start.

Bylay was wondering what they would try, if anything, when one suddenly cut in front of him from the oncoming lane. Stamping on the brakes, he barely avoided skidding into the truck, which had swept around broadside both lanes effectively. So... The errant car threw reverse and accelerated towards the gap closing behind. As they braked, he spotted an opening, nearly losing a wheel as the car bounded up half on to the sidewalk, missing the van's nose by inches.

That would give them something to [illegible] really. It also they suspected he was [illegible] planted that, [illegible] was no mean [illegible] this occasion [illegible] ception remained [illegible]

[illegible] entered. [illegible] and examined [illegible]

After they let him lull himself to bed, one would crawl down from the overhead terrace on a line, slip the catch of his balcony doors, and be in with perfect ease.

The White Russian carefully presented every aspect of the cautious, alerted agent as he checked the room, double-checking the locks and all-but-ornamental catch on the terrace doors. He also ripped out the only obvious bug in the place, making a show of searching for the rest - one was an artificial flower; another a light-switch. After phoning in a blistering report to cautiously unspecified superiors - a pay phone plant, actually -, he allowed himself a drink while checking his guns.

In reality, he hardly liked alcohol any more than tobacco - both were dangerous vices to cultivate in his business. Drinking presented a normal appearance to the legitimate world, however, and by hitting the scotch once in a while he might give any opposition watchers the impression that he was becoming gradually dulled. The ploy had worked more than a few times - the interested parties not knowing how STASK produced sealed and stamped bottled of non-alcoholic drinks smelling and tasting exactly like low grades of conventional liquor. Few realized, also, that this Englishman had the cast-iron constitution and liver of a Cossack when it came to real alcohol.

Bylay gave a full performance for his listeners as he cleaned the guns. He pretended to be satisfied with them at length, not seeming to catch that the firing pins were perfect duplicates a few fractions of an inch short of length not to be operable. Let them assume that he hadn't found their tampering, if he had much to say in the matter, it wouldn't put him in any danger.

It took an hour and a half of regular breathing after obvious bed preparations before they were convinced enough to send a man down on a nylon line, drawn up after him. With blackjack and knife, he could conceivably pass as a normal burglar who had picked the lock, if caught. He didn't go to work on the catch as yet, though, and Bylay kept his breathing shallow as he watched mentally, wondering. Ah...

A second man was coming to the door, palming a lockpick. The agent suddenly realized the full plan - one would bring him out with a diversion while the other waited to catch him from behind. The telepercept admired the beauty of the work as the door opened lightly - knocking over a strategically placed umbrella. As it clattered, he gave a sudden start, like any sleeper roused. Silently as possible, he slipped out onto the floor, picking up his doctored Colt from under the bed - and keeping his closed switchblade at the ready.

He paced noiselessly to the half-closed bedroom door and waited as the lockpicker elaborately took out a gun - giving the pigeon plenty of time, according to plan. The man finally took a few steps forward, and as he did so, Bylay half-slithered, half-crawled out into the living room and curled behind a chair. His faint movements had effectively been swallowed by the rustlings of the gunman. "Now to bring things to a head..." "Drop the gun or I'll blow your head off," he snapped.

The lockpicker started and tried to cover the general direction of the voice, then began to back off. Playing his part expertly, the fellow maneuvered himself into a coffee table and fell crashing to the floor - timing it to temporarily deafen Bylay. As expected, the Englishman jumped for him - but purposely landed short. He half-pivoted as the second one kicked the balcony doors open, then twisted back to meet the gunman springing up. His sticky switchblade snapped open softly, the metal's dulled finish making it invisible in the faint light.

The fellow hadn't expected his quarry to be ready, and barely dodged a kick to come within slashing distance of Bylay's knife. The blade came in on his gun arm, and as he screamed, the agent smashed his foot in the face with the heel side of his foot, karate-style.

The second had knife and blackjack pouch out as he lunged for Bylay's back. The Englishman ducked under his first victim's arm and threw the man bodily into the way of his attacking partner. The pair went down in a snarl, and as the uninjured of the two fought his way free, their erstwhile victim cracked his unconscious with the barrel of the heavy American automatic he still held.

It had been a smoothly executed ploy, but a last thought - that he felt the presence of a third man at the door just before the light of the hall flared in blindingly...

Part Four in the next K-Alpha issue.

Paul E. Moslander

A MODEST PROPOSAL

For those lamenting nostalgically about "the good old days" before the Comics Code, Ballantine has presented a selection of suitably wistful tales from EC's golden history. Tales From the Crypt, a $.95 paperback, carries cullings from a number of the old Fifties titles - Crypt of Terror, Vault of Horror, Tales From the Crypt itself, and possibly others. The storying is carefully plotted - all-detailed work seldom seen even today in National or Gold Key - the art is some of Frank Frazetta's most vivid, realistic, and dramatic work. And that is just the problem. Art and storying...

What is being so expertly delineated and masterfully plotted is nothing less than raw, nauseating sadism compounded by unbelievable morbidity. This is not a more-or-less thrill-producing use of horror as a vehicle or embellishment for a story - in the style of better American International and Hammer films. It is, instead, a long look at pure depravity and snickering occupation with such jolleries as: "They take SHARP LITTLE SCALPELS...and they cut the bodies OPEN and take out the INSIDES and cut THEM open...PIECE by PIECE...INCH by INCH...they PROBE and SLICE and CUT and STAB and CUT SOME MORE..." (Capitals and dots all theirs.

That may not look like overmuch in cold type, but set in word balloons in a comic book, with suitable visual effects from Frazetta's master hand, it turns the blood cold in disgust. An even more lively sick-maker includes: "Rough hands dragged her to her feet. Through a veil of tears she stared into the blazing eyes of a fiend who lifted her, squirming and kicking into his arms! His laughter reached a terror-arousing pitch as he carried her across the room. AND DROPPED HER INTO A CAULDRON OF BOILING WATER!! Searing pains engulfed her! Boiling water scalded her mouth..."

This is comics...? The whole of that last story I've quoted from involves a girl of ample endowments being repeatedly tortured - boiling water, electric chair, needles, pursuit by fiends, being crushed alive, and all the refinements. What in it all about? What is the plot justification and artistic reasoning behind it all? It was...DERANGED! Hope I made that FAIRFULLY CLEAR!

Somehow, I'd never reckoned the pathetic paranoid ravings of a hallucinating madwoman to be entertainment - or substance for a twelve-page comics story. Even in text it would be a sickening bit of exquisite sadism - but when depicted in the best art of one of the most graphic masters in the business... I'm only glad that Ballantine reprinted the stuff in black and white instead of the original lurid color.

Realize, this is not some hastily served tripe concocted on the spur of the moment by a frantic staff trying to beat a deadline. Rather, it all shows as clearly as carefully constructed material designed to have every line and word reek a revolting ghastliness and disgustingly severed terror that would have thoroughly delighted the Marquis de Sade. Every bit remains as it left artist's hands.

Only vaguely approaching this plateau of the depraved, but equally a long way back when", are the majority of Super Comics' recent releases. Though giving us Dollman and some other items of classical - if not aesthetic - worth, this new incarnation of EW also presents some more of the rousing material that put the comics issue into Congress and the CCA into power. I particularly refer to one chapter in Daring Adventures 15. The lead story, "Hooded Menace", lovingly explores the activities of a terrorist Western hybred of the Ku Klux Klan and the Cosa Nostra. This costumed criminal gang merrily burned, tarred, feathered, flogged, lynched, and shot up the populace of its territory. Certain government heads sent in to stop it died - horribly. The eventual end of "The Fox Gang", as it called itself, came about through one of the weakest last-page solutions ever thrown into a story for pure lack of space. Helping to round out the issue was an eight-page filler on the life of that New York bon vivant, Mad Dog Coll, replete with [illegible]

These are reprints. [illegible] production utilizing the art of Jo[illegible] Kubert, [illegible] fatigable Frazetta, and other [illegible] monsterism. There is [illegible] tration [illegible]

Why? In three choice words: The Comics Code.

comics magazine as an art form and entertainment.

and CMAA than any amount of sniping, assaults, or scathings.

PANGOLIN No. 1 - — - CAPA ALPHA - —- - Al Kuhfeld

It is a peculiar mark of my personality that I am uncomfortable with factual articles, more at home with opinion, and never completely happy unless I am writing fiction. And yet, in fiction I demand strict attention to fact and accuracy. For make no bones about it--fiction is a lie, a relating of something that never happened, and if it is to be enjoyable it must be absolutely convincing. Nothing less will let the reader lean back and live with the story. And to make a lie--especially a superhero-lie, for which there is no referent in real life--convincing requires a minute attention to detail and the facts of living that is equalled by only the most authoritative of articles.

But versimilitude in fiction is not enough. A story could give a complete and accurate account of a bus ride during which nothing of any conceivable interest whatsoever happened, so convincing that there is no way short of checking with the author to see if it's fact or fiction, and still be unutterably boring. The people must be interesting, the situations interesting, the action varied--to be enjoyable, a story must not only be an accurate representation of life, but of those segments of life which interest the reader. And if something contrary to life occurs in the story--the lie upon which it is based, be it a lie small or large--that something must be handled with doubled care to make it seem like life should be that way even if it isn't.

Nine out of ten fan stories don't make the grade. Things happen, but there is no reason. A character, with no special excuse for being the main character, falls into a hole in the ground and comes out with super-powers. Before his powers have settled down and his stomach stopped jumping, he is ambushed by foul evil villains who have no special reason for waylaying him, and he knocks the livin' daylights out of them with barely half-an-hour's practice in using his powers. If something so unrealistic as super-powers are to be handled in a story, it must be done better than this.

I have, through a process of trial-and-error, evolved a method of writing. I give no guarantees--I merely state that it works for me, and I only wish that more people had something comparable.

The first thing I do is get an idea. Any idea will do, as long as it seems interesting. It may be a new character. It may merely be a desire to write a blood-curdling ghost story. Whatever it is, once I have it, I'm on the way. Then I search about for characters to populate the story. With rare exceptions I like to have at least one, and probably most, of my main characters to be already-established, already-developed fan creations. Origin stories are fun, but the origin tends to overpower the story.

Very well--I have an idea, and the characters. Now what do I do? I take a long walk, preferably in the middle of the night. I go over what I want to happen, ask myself why it should, and what my characters will do when it occurs. Then I ask myself if there is any way to better this. I roll the story around, chew on it, work it over; look at it from every angle and rub off anything that doesn't look good. What comes out of this session may bear no relationship at all to what went in. The plot may change, the characters change, everything may be different. So much the better! If these changes were not for the good, I'd not have made them--and now I have waiting for me the old plot and cast, only slightly used and ready for another story.

And what do I do then? Do I rush immediately off to my typewriter? Not on your life. Once I've decided what the story is to be like I tell it to myself, scene for scene, action for action. That reveals a million flaws to be repaired. I repair them. Then I head for the typewriter. (This is the reason I've taken a long walk, you see—I can't get at my typewriter. Hence I'm forced to think, instead of dashing off and starting to write.) That is, I head for the typer if I'm in the right mood for the story. If I'm not, I go to a movie (PINK PANTHER touched off a very good story about dashing jewel thieves) or read one of my favourite books with a similar plot. Not to copy, you understand, but to get me in the mood. Then I write the story. Double-spaced, so there is lots of room to modify grammar, spelling, construction and redundancies.

Then comes the hard part. I put the story away for a week. I forget all about it. And at the end of the week, I read it over and am horrified—for things that seem perfect during the heat of creation often don't wear well. I go on another walk, and ponder. What can I do to save this story? I go through a smaller version of my previous agonies, and then I rewrite the thing. I delete redundancies, improve dialogue, polish clumsy scenes. If a bit of motivation is unclear, I clear it up. I type the whole thing over again and make two carbon copies, again double-spaced. Then I send it off to an editor/publisher I know I can trust.

After a while, the editor will send back the story with the parts he doesn't like and the changes he suggests marked between the lines. I listen to him; a good editor is a writer's best friend. He wants to have a good fanzines, and honestly thinks that these changes would make a better story. And I respect his taste, or I'd not have sent the story to him in the first place. I ponder his suggestions, and decide which of them to follow and which to ignore; often they will imply changes in other places. I don't slavishly follow his suggestions, after all, it's my story; but neither do I ignore them. I do my rewrite on the carbons, send him one, and keep one for myself. If he doesn't like my modifications he can keep bouncing the script back to me—but I prefer to make all major alterations myself. Since I'll be held responsible for the story if it's a lemon, I feel this only right. After all, I'd rather be praised and/or damned for what I do, not for what an editor does.

Of course, the elements of the story are as important as the way they are put together. The plot must be something that arises naturally from the world of the story. If a villain is planning to do in our her, he must have a reason (and a better one than, "Well, if I try to kill the hero it'll make a pretty nice story for that guy with the typewriter sitting over me!). Villains like money and jewels and power. Villains often have an insane hatred of certain people and of authority. These are motives, as long as the villains are the kind that want money or hate authority. The solution should be cleverly woven into the fabric so that the reader strikes his brow and cries, "Gad, how stupid of me not to have seen that!" when the hero cleverly traps the villain. Deus ex machinia has been despised as a device of weak authors for millenia; magicians are supposed to pluck rabbits from thin air, but heroes are not allowed to do the same with solutions.

And I blithely said, "...characters to populate the story." That is an inadequate description. The characters are at least as important as the plot. If all the author knows about his characters is what goes into the story, it's bound to show. While all the other processes are going on, I am also developing

and refining the characters. I want to know what kind of people they are. How did they stumble into their present way of life, where did they get their powers (if any) and abilities, what are their likes and dislikes? I prepare a mental dossier upon each and every person in my stories. I know where they came from and where they're going, what their hobbies are, the kind of people they like and dislike; in short, what makes them tick. A character cannot live for the reader unless he lives for the author—so I work on them until I come to be emotionally involved with them. Having feelings towards something indicates you believe it to be real.

There are a few less-important general rules I also follow. I like to stick to things I know—hence, since I'm a sedentary-type student of science and of people, equipped with a devious mind, my stories usually are involuted little things involving scince and a good deal of personality (rather than physical) conflict. I don't like coincidences in stories, but I'm not a fanatic about it; if some of the coincidences that have happened to me in real life had appeared in stories, I'd have flatly refused to accept them. And of course—rules are made to be broken.

So what's the upshot of this all? That I have a method of writing which I recommend highly but do not always follow myself; and that I believe a story should be polished with great care, rather than sent naked into the world fresh-born. Centainly that's the most important thing to my mind; a story which honestly reflects the world as the author sees it, upon which he's expended quite a bit of effort. Who can ask more? We all are excellent. But that's another thing altogether.

* * * * * *

I have been told so often that it is childish to read comics that I am beginning to agree. Friends say it, enemies say it, even former comicfans like Tom Jones (who's been converted to Higher Things, namely newspaper strips) say it. Lupoff enlarges upon the theme at length in COMIC ART. And on, and on, and on....

So what.

So it's childish to read comic books. It probably is; with minor variations, children read comic books and adults don't. That proves just one thing; that children read comic books and adults don't. It does not prove that it is better not to read comics than it is to read them. The world's best-selling work of fiction is PEYTON PLACE, which shows us what adults read in droves. The newsstands are stuffed to the gills with the true-confessions magazines and the men's magazines—and since they chase kids away from those, they must be adult reading. No, the mere fact that adults read one form of literature and children another doesn't prove much.

Our country suffers from an unfortunate Calvinist heritage which equates fun with sin. We have grown out of that (praises be unto Zot Almighty!) but not far. We now allow ourselves to have fun, as long as we work so hard at it that we don't enjoy it. The Upright, Moral Modern American is serious in everything he does. No adults watch birds; they become birdwatchers. Even we, when cornered and hopelessly outmanouevred, try to justify our unusual hobby by saying we are serious students of comic art as Americana—panelologists, to use the current word—and not a bunch of people that enjoy reading the things.

I enjoy reading the things. The only reason I study art styles is because I enjoy drawing also, and there is an artist who doesn't like looking at other people's art? But study them or not, if I did not enjoy reading comic books I wouldn't be reading them. One of the reasons so many people are down on comics these days is, I believe, that they don't even pretend to carry a message. They are produced strictly as objects which aid their purchasers in having fun, with no Mission whatsoever attatched. And adults aren't supposed to have fun, remember, unless they can provide an excuse for it which has nothing to do with fun. Children are allowed to.

I see no reason why I should cease enjoying something I have always enjoyed, merely because 21 years have passed (nor, for that matter, why I should begin to enjoy certain other things for the same reason). I haven't the faintest idea why I enjoy the things I do (and suspect that if I did know, they wouldn't be as much fun.) But I do know that if I enjoy something, I'd be a damn fool to throw it out just because somebody else says I shouldn't enjoy it.

* * * * * *

Comic price regulation is an evil thing, not to mention totally unworkable. On the other hand, it's hardly sporting to rob the poor innocent neos who don't know what's worth what, and who are the only ones that could possibly be interested in the $1.25 last-month's-issues anyway. So what's to be done?

First off, while comic prices shouldn't be regulated—it's not capitalistic (tho unfortunately, very American these days) nor is it equitable, in the wildly fluctuating market we all know and love, condition is another thing entirely. Regulation of it would be somewhat the same as fair-labelling laws; outside of the extra effort required to label fairly, the only people hurt would be the sharpers and crooks. I know I have paid for near-mint comics, and gotten things with chewed edges and ten-year-old Scotch tape drooling all over the cover. I would like to see something done about that.

Even then, prices are left. And what in the world can we do with them? I know what I can do with them, or could do if I had a fanzine. Whenever an ad with outrageous prices on it came in, I'd send it back accompanied by a note saying I refused to be a party to robbery. Nobody would be regulating the dealers, you see—I'd just be regulating my own fanzine. If I wanted to refuse an ad, I'd have every right to do so; I'm no public utility that must be impartial at all costs.

Why don't you tell the gougers and cheats they'll be getting no more ad space from YOU?

* * * * * *

Love thine enemy, as long as he doesn't happen to be living in the Promised Land when you want to move in.

* * * * * *

It looks like the embarrasing blank space has found someplace else to go, now that Bob Jennings has folded CAB!

JOSEPH P. HEHN

LISTENING TO TAPE RECORDERS, AND TO THE PEOPLE WHO SELL OR SERVICE THEM

by Joe Hehn

Introduction

With tape recorder literature multiplying daily, with eager salesmen pushing inferior models, and with the variety of models ever expanding, does anyone who possesses no special knowledge of electronics or engineering stand a fair chance in making a sound choice of a quality stereo, four track recorder in the middle price field?

Should he buy the first one he sees? Or resignedly accepting the pitch of the slick commercial, the smart advertising, should he buy what the public is told to buy? Or should he exercise his free will and do a little reading, some questioning, corresponding and firsthand investigating?? Only you can decide!

It is important that each person realize in advance that no single tape recorder incorporates all the features one desires. Decide what features are most important in relation to your essential purpose for using the tape recorder. Determine how much you can spend. Learn about models and prices, essentials and specifications in a publication like HI/FI STEREO REVIEW'S 1965 TAPE RECORDER ANNUAL (which Tom Mc Geehan recommended long ago, published by Ziff-Davis Publishing Co., One Park Avenue, NY, NY 10016, at $1.00). Narrow down your choice.

Write to the reputable "key" discount stores (which Tom Mc Geehan also listed long ago in KA#4) for their prices on specific models. Draw up a chart which lists your models and these discount prices. This will give you some factual basis on which to bargain when you encounter area dealers and salesmen.

Any good tape recorder should possess certain basic features. Know what these are. Memorize a few simple tests you can try on the recorder in the store. These will point out your basic features and several other "key" factors. If you are lucky enough to have the time, opportunity and a friend who has a recorder similar to what you want, try these tests on his before you shop. In outline form, here are some essential tests. (Use fresh or freshly erased, quality, 1 mil, 1800 feet, mylar tape, if possible, when making these tests.)

I. Record 5 minutes of a concert stereo record directly from a stereo phonograph or componet.

II. Record your voice for a minute; unplug the mike and allow the machine to run for another minute.

III. Listen to playback of tape through high quality equipment first, later through the recorder's own internal system.

A. Stereo record portion
   1. Check tape against actual record as both are played simultaneously, switch back and forth, etc.
   2. The degree of hum and hiss on tape as against the actual record will help indicate the quality of the recorder.

B. Voice Portion
   1. Adjust recorders' playback volume control until voice portion is reproduced at lifelike volume.
   2. Degree of hum and hiss on tape should be barely audible, and will help indicate the quality of the recorder.
   3. Now listen to thirty seconds of the unrecorded minute. Note the noise level.
   4. Stop the tape with your pause control, turn up the volume to nearly maximum and note noise level.
   5. Restart tape. There should be a percetible noise increase and this is coming from the tape. If not, the machine is producing excessive noise and hiding tape hiss, even a normal amount.

IV. At normal speed observe the beginning of your take-up reel from 1800 feet of tape.

   A. Does the machine jerk when started?
   B. Inadequate drive speed will cause wow or flutter sound.

V. At normal playing speed observe the ending of your take-up reel full of 1800 feet of tape.

   A. Does the machine spill tape when brought to a stop?
   B. Inadequate drive speed will cause wow or flutter sound.

VI. Observe your reels when playing them at high speeds.

   A. From high speed stop the machine. Does the tape spill or break?
   B. Switch from high speed to playing speed or vice versa. Is there any apparent difficulty?
   C. Switch from fast rewind to fast forword and vice versa. Does the tape spill or break?

* * * * * * * * * *

While searching for a tape recorder which I could use and recommend to relatives and friends---friends as knowledgeable and critical as Tom Mc Gehan---I certainly could have used a portable one as I listened to people who sell or service them. Taking notes or memorizing what they say is downright difficult under the best of conditions. What follows (page 3 & 4 to be in the next issue of KA I hope) is an accurate rendering of what I heard---as accurate as circumstances will permit. All factual errors or omission or commission are mine, not the dealers or servicemen.

Tape Recorder Report #3 by Tom Mc Geehan

First, I must answer John Ryan's quesions from KA#5. I really don't know how I make time to do all those listings. I usually do what I feel like doing, and I have so many things that I do (collect, cut out, and sort comic strips; type up HIS pages and run them off and ditto KA pages; keep my various listings up to date; type up For Sale lists and keep them up to date as I have quite a few newer comic books, mags, books, etc., mostly duplicates from my collection, that I'd like to sell; try to keep all of our ERB material listed to make sure it all eventually gets on our HIS or HIN pages and this alone is quite a job; keep up my corespondence and our HI pages sent out; etc.) I can always find something I feel like doing. I'm usually way behind in a lot of things, but I always manage to get caught up eventually. My brother, John, is a big help to me, just as I am to him. To do what we do we need the two of us! Right now John is official zine orderer and makes sure our zine collection is kept up to date, which is no easy task with the amount of them now coming out. We each collect a double set of most ERB & comic fanzines and trying to make sure we don't miss any of them is a job. John is also in charge of cutting out & sorting all of our clippings, and does most of the HIN pages. Yes, it really takes the both of us to run the House of Info right!

We do have a lot of info on various subjects, as we have two or three binders full of hand written lists. We've been making such lists since 1953 or so, tho they didn't amount to much until we joined fandom in 1961 or so. I started to compile complete info on all ERB books several times, but always gave it up due to lack of info, before we found out about Brad Day's ERB Biblio, the BB#12, and now Reverend Heins' Biblio. We made lists of the books we were interested in (title, date, & number of pages), such as Clarence E. Mulford's works, Conan Doyle's, Earl Derr Bigger's, Maurice LeBlanc's, Roy Rockwood's (pen name of Edward Stratemyer), Thorne Smith's, etc. We started compiling lists of all Flash Gordon, Buck Rogers, and Prince Valiant info back in 1961. Caz used a little of our info in his PV article in ERB-dom #4, and Rudy Franke has used some of our FG info in Heroe's Hangout, but otherwise it has gone unpublished. The FG is not very complete anyway, but the BR info is. The BR info was supposed to be published by Walt Taylor in Comic-scope #4 a long time ago, but Taylor never came thru. Ditto my info on the Superman TV series (& movie, serials, book, & cartoons, etc.) that Fred Bronson was suppossed to publish as a supplement to Bullseye a long time ago. As for a checklist of Showcase and Brave & Bold, you shouldknowbetter than to ask for a checklist from the H of I, as now you're stuck with one! Yes, I'm going to give you one later on, so all K-A members are stuck with it too. Seriously, tho, it is nice to have such info handy in one place even if it is "common info" which everyone should have. In case anyone's interested, we're still really working on our FG,BR,PV listings, and if someone wants to publish it we might see about getting it arranged & typed up.

But enough "gab" for now, as my brother, John, might say, and on to recorders. No, Carston Studios or Norelco aren't paying me anything. I guess you (John Ryan) hadn't seen my second article on recorders at the time you wrote your comment in K-A#5. There I listed 4 other stores that have the Norelco 301 for sale. The reason I gave info on the Norelco is because as far as I could judge it is a good recorder for the price. For $140 at the time I figured it was a good deal, so I passed on this info for what it was worth to any interested fans. As it turned out, $140 was a bargain price as Carston now wants $163.50 for it! I didn't garuntee that the Norelco 301 was a good recorder, just that it looked good as far as I could tell. I've been trying to find someone who has one so I could get a good report on it, but no luck. But I did find someone who has a Norelco 401 (the Stereo version, which is similar to the 301). And what he says doesn't look good for Norelco. He says he's had his Norelco 401 for about two years and that the transistors in it are always "popping" or "blowing" out on him and that the machine has spent much time in the repair shop. His Norelco could just be one bad machine, while most of them are good, or again all Norelco's could do the same thing. The Stereo version is no good anyway (it has combined controls and only one meter, and I'd never buy it!), and unless you already have one recorder like we do and are just buying a second recorder, I doubt if a Norelco 301 might be your best bet. You'd lose out on Stereo and Sound On Sound, which does come in handy. To tell the truth, I still haven't found the "ideal recorder for around $200" and I doubt if anyone makes it. Something is always lacking.

I have found what <u>might</u> be a good buy for most fans. A full stereo recorder, with three heads, sound on sound, two mikes, three speeds, holds 7" reels, source-tape monitoring, etc., tho it has only one motor (it should have three), one tone control (it should have two), and at least two belts (it should have no belts, except one for the counter, as belts slip off and wear out easier, round rubber discs are much better). This is the Concord 884. Before this was out of the running as it sells for $300 regularly (lists for $400 or $450 sometimes), but I found a discount place that has it for $225. Saxitone Tape Sales (division of Commisiion Electronics, Inc.), 1776 Columbia Road, N.W., Washington 9, D.C. has the Concord recorders for sale and they say to write for "quotes". So I wrote and they quoted the 884 for $225. At $300 I doubt if its worth it, but for $225 it might be a good buy. The only drawback is that it is a Concord, and after our Concord 107S went on the blink (it records at to low of a volume, especially at 3-3/4 ips, among other things) I don't know about a Concord. But our model is one Concord don't even make any more, and so this new 884 might be good anyway. Their obsolete model is the 880, which is no good as far as I'm concerned; the 884 being their new improved version of this. Right now if I got say $250 or so spare I might buy the Concord rather than the Norelco, tho I can't say either way for sure. What I'd like to do find someone who's had a Concord 884 for at least a year (and ditto Norelco 301) and get his opinion on it.

What I myself might consider buying is a tape deck rather than a complete recorder. I've seen the Bell #T-347 Tape Deck (has dual channel pre-amps, but no amps or speakers) for sale for $200 (regular price $250, lists for $320). But if I could find it for $150 I might buy it. Then I'd buy Allied's KINGHT KIT 70 watt Stereo amplifier for $100 in kit form ($150 wired), which my brother, Mike, could put together; and two good speakers (say $20 each). Which means for $290 or thereabouts you'd have an excellent recorder, plus an excellent stereo amp and two good speakers that you could use for other things (a record changer or an AM-FM-FM Stereo tuner). This is because my brother Mike can put the amplifier kit together for me for the use of it, whereas normally you'd have to buy it wired for $150. The Bell Tape Deck has two meters, 3 heads, 3 motors, sound on sound, 4 track record & playback stereo, 2 speeds, no belts whatsoever, counter, echo effect, etc. The Knight Kit amplifier has two bass & treble controls (one for each channel), balance, level, & loudness controls, selector switch (recorder, phono, tuner, or auxillary), scratch & rhumble filters, source/tape monitor switch, stereo/mono switch, stereo reverse & phrase reverse switches, headphone jack, and power on/off switch, plus all necessary inputs & outputs! A system is expensive tho and I doubt if many, if any, of you care to invest in one. What is needed is a modified version of the Concord 884 that could sell for around $175, but this no one makes. I've been trying to find a good cheap recorder (less than a hundred dollars), but it seems there is no such thing.

Here is what to look for if you want to find a recorder for less than a hundred. At least two speed (7½ & 3-3/4 ips) and four track, mono (or maybe stereo playback with another amp, which is easy to install in 4 track recorders, so most companies do so), digital counter (most helpful, which is missing on our Concord 107S), at least a "magic eye green indicator light" (don't accept two neon light bulbs, which are most inaccurate), at least two heads (an erase head and a record/play head), microphone & radio/phono inputs, external speaker & headphone/earphone outputs, pause control of some type, track selector switch, tone control, fast forword & fast rewind controls, holds 7" reels, and it should run on AC current (the small portable, battery operated, transistorized recorders have "lousy" sound quality). If you can find a recorder that has all of these items and sells for less than a hundred you should be getting a fair buy. So far all I have is the service manuals for the Concord 107S and the Norelco 301 (tho I have quite a few instruction books) and I think the Norelco book is far better. With the Norelco manual Mike could repair the recorder far eaier for me than with the Concord one. But with most of you this wouldn't mean to much as you'd have to take it to the repair shop anyway. Yes, although Mike doesn't care about books or comics or fandom or anything like that, he comes in handy in fixing my radio or recorder, etc., as his interests are electronics and chemistry. He has put together a $40 Short Wave Receiver Kit, that works fine, in two days, and has built a Tesla Coil that won second premium at the County Fair.

Below is a list of the recorders that I have instruction books for, so if you decide to buy any one of them you can let me know and I'll give you my opinion on it from what I can tell from the instruction book. Before I'd buy an expensive recorder I'd write and get the service manual too. I gave $2.50 for the service manual for the Norelco 301, but considering I might spend $165 on the recorder I think this was a good investment. Most manuals let you know about every single nut & bolt in the machine and all kinds of info about it!

Ampex #1000 series
Argus #800
Bell #T347
Brentwood #RA555
Butoba #MT5
Concertone #505 & 800
Concord #107,440,550,880,884
Cipher #800 & VII
Crown, Gold #all series
Fanon-Masco #FTR409
Freeman #200 & 800
Geloso #G258
Graetz #M50K
Grundig #TK42 & TK46
Korting #4000
Lafayette #RK650
Olson #AM233
Norelco #300,301, & 401
RCA #3YD1
Roberts #400
Sony #300 & 777
Symphonic #S4P06
Tandberg #64 & 74B
Telectro #333
Transflyweight #all series
Uher #8000
Vernon #47,'26
Viking #88 & 220
Wollensak #524 & 1980
Magnecord #1022

By the way, on the Bell Tape Deck I mentioned before, I forgot to mention that you'll also need two microphones (these are not supplied with tape decks, nor are patch cords). You should always record directly thru the radio/phono input whenever possible, so a Mike is not to important usually and $10 or so Mikes should do. Maybe you could see how much you could get the Bell Tape Deck for with matching Mikes & patch cords. And I must mention that my brother, Mike, is only 16 (born 10/28/48); and that he's now working on a "laser" for a school project for elctronics. And Mike agrees with me that we haven't found the ideal recorder for under $100 yet, nor the ideal one for around $200. But if we come up with any possibilities we'll keep you informed, especially if we can find someone has the recorder and has used it for quite awhile. Guess what, I just found an ad (from Zody's Discount Department Store) for what could be the ideal recorder for under $100. It's a VISTA tapemaster for $89 that looks like a copy of the Concord 120, with a few modifications for the better. It is a 3 speed 4 track (with stereo playback thru another amp) recorder, with VU Meter, Digital Counter, and it holds 7" reels. I don't know much about it now, tho, and I plan to try and get the address of VISTA so I can see about getting an instruction book for it. For $89 you can't expect much, but from the looks of the ad I'd say it's worth it for those who don't care to spend over $100 for a recorder, or it might be good for a cheap second recorder for making copies of tapes. There is also a VISTA stereo-monarch model for $79, but it is only a two speed. If and when I get more info on the VISTA recorders, I'll let you know.

HEAVY WATER

NUMBER FOUR

Written by Fred Patten, and published on the LASFS Rex Rotary, March 27, 1965.
Intended for CAPA-alpha, 7th Mailing, April 1965.
Address: 1825 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

Come to WESTERCON XVIII! Salamander Press no. 86.

If this makes it to Jerry by the first of next month, I shall be more than somewhat surprised, but my conscience wouldn't let me rest if I didn't at least try to get an issue in. Instead of the usual semi-formal article, then, here are some random thoughts inspired on looking through a handful of current comics.

Of all the comics that Mort Weisinger is currently editing, I enjoy the Legion of Super-Heroes in ADVENTURE COMICS the best. The plots are no worse than any of the others, and it has a science-fictional aura of the future that the others lack. It's also got more costumed characters per square inch, and I like costumes. And, occasionally (all too seldom, but occasionally), some of the old magic will show through in Edmond Hamilton's script of the sort that made him the king of the space-opera authors back in the '40's. Incidentally, if you'd like to read what is probably the masterpiece of space-opera, with galactic empires, mighty interstellar battles, a beautiful princess, one of the best villains ever created, alien creatures (naturally), and a red-blooded 20th-century American hero thrown into this future world to save the day, read Hamilton's The Star Kings. It's out of print and hard to locate, but well worth looking for. Hamilton also regularly churned out the Captain Future novels for the pulpzine of the same title back in the '40's, and I would dearly love to see a CAPTAIN FUTURE comic book today, with story by Edmond Hamilton and art by Kurt Schaffenberger. If you can imagine the background setting of the second "Black Luthor" story ("Lois Lane's Outlaw Son", LOIS LANE #46) with the plot improved 1000%... ## So Lightning Lad has lost his arm. Lightning Lad seems to be the standard fall guy whenever editorial policy decides to inject a little pathos into the series; it was Lightning Lad who was "killed off" last time around. I wonder how long it'll take before he gets his arm back; not over a year, I should imagine. ## I see that the Lone Wolf Legionnaire will be joining the Legion as a regular member now. I wonder if Animal Lad ("The Triumph of the Legion of Super-Villains", ADVENTURE #331) will also become a member; that story more or less established him as worthy Legion material who was cheated out of his membership by Vorm's duplicity. And Animal Lad's power (of turning people into animals) is certainly more spectacular than the powers of a lot of the regular members. Maybe he should join the Legion of Substitute Heroes; they have not had a new member since they were formed.

The second Doctor Fate - Hourman teamup is better than the first one, but I wish that Gardner Fox would get off this kick of having his super-heroes compulsively battle each other. He ran it into the ground a long time ago; using the gimmick in both Dr. Fate - Hourman stories, one right after the other, is a bit too much -- though I will admit that he justified the battle this time more convincingly than he has done elsewhere; in the previous Dr. Fate - Hourman story, or the "reverse-evolution" HAWKMAN story, or the issue of FLASH with the return of Vandal Savage, for instance.

The Son of Vulcan is finally with us, in MYSTERIES OF UNEXPLORED WORLDS #46. The basic plot is quite good; more or less what THOR started out as until Stan Lee decided that Dr. Don Blake was the genuine bonafide Thunder-God after all. Unfortunately, the script-dialogue and art are lousy, as is standard with Charlton Comics. And their villain -- Doctor Kong, "the Meanest Man Alive". I can't read that without thinking of Jack Benny as "The Meanest Man on Earth", or whatever the movie was called. I notice that they have Mars wearing an Athenian helmet, which is a nice touch, except that the Roman form of the gods' names is used. A minor discrepancy, but annoying. And the "V" on his shield looks too much like the Roman numeral for "5" to me. Once having made up your mind not to like something, all sorts of flaws spring to sight.

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JULES FEIFFER is turning a fond but sardonic eye on "The Great Comic Book Heroes" for Dial Press. Mr. Feiffer will bring back some of the most valiant exploits of such characters as Batman, Superman, Blackhawk, the Flash and the Green Lantern, preceding each choice episode in their history with a commentary of his own. Dial expects to have this book ready in a gift edition, using color, next fall.

PUBLISHERS' WEEKLY, Feb. 15, 1965, p. 84.

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THE ISSUE IS THE MAILING!

-- BEING COMMENTS ON THE LAST MAILING/ISSUE

Jerry Bails -- Thank you, thank you, thank you for the Table of Contents and the membership roster. The formally stated By-laws are very handy, too. By and large, it's a good set of rules. I'm not quite sure as to exactly what Rule #15 means, though. Does this just apply to advancing one waiting lister into membership ahead of others in front of him on the waiting list, or does it mean that no waiting lister can become a member until we specifically vote him in? The Rule is worded a trifle ambiguously. Why do we have a waiting list of six applicants already when we still have 27 membership seats vacant? If my vote is needed, I vote to admit them all. Rules ##18 and 19 are unusual; I presume this bonus credit is to make sure that copies of back issues are saved for worthwhile new members who want to build up their collections. It sounds unwieldy, but we'll see how it works. I notice that there's nothing in here about election of officers. I assume this means that you are CM from now on, ad infinitum, until you resign the post or K-a disintegrates. Okay by me. ## Howard DeVore is right; Comics Fandom did come off quite well in the news media compared to the treatment usually given science-fiction fandom in the past. If I had my s-f fanzine collection handy, I'd quote from the text of a speech by Robert (Psycho) Bloch, delivered at a science-fiction convention, in which Bloch asked for fair treatment from any newspaper reporters that might be in the audience. He pointed out that s-f conventions are remarkably sane & sober when compared to conventions of business executives, war veterans, plumbers, and similar groups, in which the usual practice of most of the attendees is to get as drunk as possible as soon as possible and to stay that way all during the convention. He cited mundane conventions he had attended where the programs consisted largely of long strings of filthy jokes, and where the guest of honor was too drunk to deliver his speech at the banquet. Yet, Bloch pointed out, such conventions are invariably given a dignified writeup in the papers, with the excesses played down if not completely ignored. The same papers will make a s-f convention sound as though it consists of nothing but little boys running up and down the halls shooting water pistols at each other, while in the main hall a group of flying saucer devotees is seriously trying to contact little green men on Mars. Emphasis is usually given to the "crazy costumes" at the Masquerade Ball, sometimes with the article slanted so as to give the impression that the masqueraders believe that these are genuine clothing

styles being worn on other worlds. The articles aren't quite so bad any more, now that the Space Age and such "dignified" tv programs as "The Twilight Zone" have given s-f a bit of middle-class acceptance; but, boy, were we wrung through the wringer in the early days! ## As to reproducing clippings and articles in K-a, I'd want to know more about the cost of such a project and the volume of material to be republished before I made up my mind. Such material should be collected, though, and it would be nice if we could make K-a the historical depository of material in the news media dealing with our field. In L. Frank Baum - Wizard of Oz fandom, the fanzine THE BAUM BUGLE either reprints all the articles on Baumiana reported to it, or at least cites the existance of such articles with the information on where to find them. THE GRIDLEY WAVE does the same thing for Edgar Rice Burroughs fandom. Elliott Brill is already off to a good start here.

Paul Gambaccini -- Los Angeles has been hit by skyrocketing prices, too. One of our largest second-hand bookstores used to put all its fairly recent used comics -- up to three years back, say -- on the 5¢ shelves. Starting about nine months ago, though, all superhero and s-f comics of any date they get go upstairs to begin at 25¢ each, with prices ranging upwards from there. This is one of the stores that's charging at least $12 for any issue of ALL-STAR, with the earlier issues considerably higher. But the high prices may not be such a bad thing, at that. I was talking with a fan the other day who pointed out that, despite the soaring prices, there are more really old comics available today than there were three or four years ago. He claims that the reason for this is that it's those soaring prices that are bringing the old comics down out of attics where they've been gathering dust for 20 years. The non-Comics Fans who've been ignoring their old comics for all these years, or throwing them out when they came across them in some forgotten trunk, are now taking them down to the bookstore to sell. So high prices or not, they are passing into the hands of the collectors, where they'll be cared for & preserved, which is the important thing. And, if enough old issues are unearthed, and the dealers fail to move them at the inflated prices, the prices may drop to a sensible level. It's an argument that sounds as though it's got a lot of sense in it. Any publicity is good publicity. "I don't care what you say about me as long as you spell my name right."

John Ryan -- Thanks for the kind words. In line with the Edgemar Farms advertising campaign, I should've mentioned that the milk cartons are actually being printed with the glasses on them, as shown on the bumper sticker. Unfortunately, a milk carton would be a bit more difficult to put into K-a. ## While I couldn't afford to put $10 bills into K-a as a regular inclusion, I'd be glad to send you a crisp, uncirculated one in return for the equivalent amount in crisp, unfolded Australian money. I also collect coins, and I've been trying to build up a collection of foreign paper currency, but the local numismatic shops don't carry it because there's no demand for it, and the foreign exchange companies only have worn, dirty bills of the higher denominations. So if you'd care to invest $10 worth of your money in a coin collection, we should be able to work out a trade. ## If you're really interested in "Barton Werper" (rumored to be a Hollywood husband-wife writing team), I can send you some of the books, but they're really atrocious. The stories (5 so far) abound in inconsistencies, bad writing, and plagarism; in fact, they bear no resemblance to any of Burroughs' stories other than in the places in which "Werper" has stolen whole paragraphs of Burroughs verbatim. The fourth book is Tarzan and the Abominable Snowmen, in which the famous yeti is transported from the Himalayas to Mt. Kilimanjaro to give Tarzan an excuse to get into the scene. ## The article was produced on a mimeograph; I know because I was turning the crank. Dave wrote the article for another fanzine which I was helping to publish, and, thinking that K-a might like to see it, I made sure there were 60 extra copies of those particular pages. Dave Hulan is not a CF fan, so it's unlikely there'll be any future contributions by him in K-a. ## Yes, your remarks here are a perfect example of the m.c.'s I was speaking of.

The illustration overleaf has nothing in particular to do with comic books, but it is by Bernie Zuber, who is a letterer at the Gold Key - Western Printing & Litho. offices out here.

SMALL TALK

by Glen Johnson

I'll have to write a synopsis.

heads or criminals, etc.

would appear.

-ly change a character, his costume, etc.

Titans?

This brings me to Fly-Man #31. I'm willing to bet that Archie has already turned "The Mighty Crusaders" even tho' it's asking for readers [illegible]. It's too early to tell much about this new group, but it's the best issue of the Fly since ~~ask~~ left. I can't explain why I liked it unless I'm nuts over a group format. It would be hard to say this is even a good issue. Looking thru this issue, one can't help but find dozens of inconsistent feelers such as the change from the Fly to Fly-Man, the absence of Hy-Gear, the powers of Fly-Man which resemble those of Black-Jack, the presence of super-powers that can only be had one hour out

Con't next page

of 24 which resemble [illegible] of Fourman. Since the Shield in this issue is a revival of the original, where does this leave the Shield created by S&K in 1959? Personally, I favor S&K's version if they would decide on set powers, and not give him any pwer as the need called for it. Did the original Shield have the power to attract bullets with a bullet-proof emblem, or do you think this is taken from W.W. bracelets? The Comet and Black Hood are alright, but why the cape for the Black Hood? The best single attribute in the Fly-Man was the light touch of humor. This issue comes close to a Marvel issue in this aspect. I wonder if a new author was responsible, or if the artist Paul Reinman had a hand in the story. Maybe inking for Marvel helped to cause this. From the past issues of the FLY, I'd bet money this is the work of someone new. If it is a new author, let's hope he stays on. An authoritive source passed on the information that Jerry Seigle was doing the Shield, I wonder if he could be the new author if there is one? Does anyone know? I'll check with my informant to see if he can find out in the meanwhile.

David A. Kaler mentioned an interesting item concerning the two drawings of SKYMAN in Jarbic #8. He mentioned this might cause a clamor for Skyman's revival. I agree, but I think Richard Hughes is aware of fandom wish for his return. Mr. Hughes has gone so far as to mention Skyman three or four times in the various letter columns. An interesting fact about Ogden Whitney, the artist of Skyman, came to my attention just recently. Ogden Whitney could have very well worked for three different companies at the same time. His last work for Columbia was in BIG SHOT #101, May, 1949. During the same month, his work appeared in OPERATION PERIL #1 for the ACG, and I think in 1949 he was also working for M.E.

With the addition of Quicksilver to the AVENGERS, I wonder if many readers considered how close they could come to competing to the ALL-WINNER'S SQUAD published by Timely in the forties. The members, if you can't recall were Capt. America, The Human Torch, Sub-Mariner, the Wizzer, and Miss America. Of course Bucky and Toro were members also, but only becasue they were side-kicks of Cap. and the Torch. Capt. America is already a member of the Avengers, and Quicksilver is a replacement for the Wizzer, Namor has been asked to join and the Torch is around. All Mr. Lee would have to do is revive Miss America. The main problem would be getting the Torch to become a member as he is already established in the F.F. Getting rid of Hawkeye and the Scarlet Witch would be a small problem, and a joyous occasion for me!

I picked up the first issue of SON OF VULCAN. Boy, Charlton must hold some kind of record for producing garbage. I was under the opinion that Goldilocks was hard to stomach, but after reading about the Roman gods, the gods of Asgard seem almost excellent. I can't understand how Sarge Steel can continually have excellent issues, but the other titles, nothing! For those worrying about a forth issue of JUNGLE TALES OF TARZAN, one is in the works. The stories that were announced in #3 won't be in #4, instead will be "The Lion" and "A Jungle Joke".

METAMORPHO is scheduled to get his own book the first issue is due out this spring.

END

Rick Weingroff

Dear Jar,

The other day I was at my favorite newsstand, the only one in Baltimore still selling comics, which may account for my favoritism, or at least in part, when an incident occured that I thought I would pass on.

As I stood riffling through a box filled with X-Men, Hawkmen, and Fantastic Foremen, I realized that I was not alone. After first thinking the intruder might be a college chum who didn't know I read comics and who might be a spreader of vicious rumors, I tried to ignore him, which was only fair since as it turned out, he was ignoring me.

I slowly turned my eyes, exercising my peripheral vision, which was sadly out-of-shape since I hadn't exercised it since that [illegible] stirred up my interest inthe President's campaign for [illegible]. Instead, and saw that the stranger who intruded upon my scrambled thoughts was only a little kid -- coming up only to my waist, which I thought was, frankly, in bad taste. He was wearing thick, horn-rimmed glasses, and in his pockets, instead of the stinkbugs, [illegible] gum, marbles, and frogs which American humorists and TV shows assume little kids carry, were a copy of the New Republic magazine and a [illegible]-bound, paperback version (in three volumes) of Les Miserables, in the original French.

I should explain here the arrangement of the comics in this store. The arrangement is subject to change with stock shifts, and retailer's policy [illegible] reduction but at the time, there were four boxes of comics. In the first box on the right, the proprietors kept the funny books, Disney, Archie, Harvey, Dell, Warner Brothers, and Superman. In the second box, super heroes were kept, along with war comics; I guess referring to war comics and super hero comics separately (so you try to spell it on a dumb typewriter) is redundent, but I generally keep the distinction anyway. In the third box, the DC, Archie, and Harvey giant issues were kept. And in the fourth box, always ignored, I thought, were the Classics Illustrateds.

Often, by the way, I had pondered about that fourth box: just who ever used it? In all the years I had been making weekly pilgrimages to this store, I had never seen a single person (or a married one) buy a Classics comic. I concluded that the only people who buy Classics are high school students who didn't have time to read Macbeth or Ivanhoe, mental detectives in search of status symbols, and English professors writing doctorates on how badly the classics are adapted in Classics.

I was nearly finished picking out the comics which I wanted to purchase, and had placed them on top of the giant comics while I made a last cursory check through the box to make sure I hadn't missed anything. When I thought that the boy wasn't looking, however, I built up courage and stared at him. He was thumbing through the Classics -- so he's the reason who keeps them in business!

When the boy looked up, I quickly diverted my eyes to a rack of sex magazines beyond him; I didn't want the boy to think I was rudely staring at, because I was. When he resumed looking through the Classic box, I returned my eyes to the super-hero box and began looking through them again. As I pulled out an Iron Man-Captain America that I had missed on my first look through the box, he pulled out an Iliad.

Immediately I sensed his evil purpose -- he was going to shame me by making me think my super heroes were inferior to his classics. The initiative was now mine. I either had to admit to the superiority of his taste in comics or fight back with intellectualism of my own. I whipped out a copy of the Justice League. But he countered with Romeo and Juliet.

More determined than ever, I challenged his Shakespeare with the Fantastic Four. I was confident that nothing could be more intellectually stimulating than a copy of that (as witness all those letters in the letter column, which is a good place for them, from college students). He trumped my ace-card with Kamplestiltskin, and a torn copy at that. What an insult to my MMMS badge!

I now played my last card, my clincher. I pulled out Creepy! He pulled out Frankenstein and I knew he had me.

There was nothing I could do. Defeated on my home territory, I retreated to pay for my comics. But before leaving, I thumbed my nose at him. I left the store and turned to stick my tongue out at him, through the window (which wasn't easy). To my surprise, he had whipped out a piece of large paper, and had scrawled hastily: "Definite schizoid tendencies, possibly manic-depressive." I threw my purchase in a trash can and ran.

Neurotically,

Rick

PS&T: By the way, Jer, I'm glad to be in your Kapa Alpha now. It gives me a sense of belonging, and in our modern society, that is an important feeling. And my membership also allows me to see the true goodness in my fellow collector: to think, that we have all banded together to write for fifty what we used to write for 200 readers. Sigh, as Snoopy used to say.

Also, Jer, you said that when I make a mistake on ditto master, I should use a razor blade. Well, I made a couple of mistakes on this master, but shaving didn't help the problem -- when I got back from the bathroom the mistakes were still there.

By the way, again, did you hear about the comic fan in Atlantic City who found a bottle on the beach which had the message, "Help, Aquaman has me hidden in a cave, Jayne?" No, I didn't hear about that either, but I thought I would ask.

While talking of funny things, I thought of the recent Green Lantern-Batman team-up. A real laugh-riot. Beats The Three Stooges!

and b the mid-fifties the Hundred Year [illegible] the
decline. Does anybody doubt that [illegible] strip?

Did anybody n[illegible] that SPACE FAMILY [illegible] went back to a
quarterly schedule, and in the [illegible]? I wonder when Mr. S will be [illegible] anee? .. Does anyone know if [illegible] first it was titled [illegible] comic: if it is, I like the change in title [illegible] pulling their collective hair. To change the subject to another, does anyone not exciting over the [illegible] all comic? Just at a [illegible] Not only does the writer bring back a touch of [illegible] (that's not the right term for it), but his concept of Mongo's layout as a 100% flat. The only interesting parts of this fiasco are the pr[illegible] comic and the last panel on the cover. The story itself is [illegible] ever knew how to write adventure comics, they have long forgotten all they knew.

I suppose there's a lot of fans that like the [illegible] of Gold Key's 'new' FLASH GORDON comic book. It certainly has some nice art and a good story. But I'll bet you've the feeling you weren't getting everything? How right you were! My friend Mike Royer is somewhat of a Flash Gordon expert, and the material which follows was written by him in answer to some of my questions. I present it in these pages in hopes that you may also might find it of interest.

LIST OF DELL FLASH GORDON COMICS

by

Mike Royer

FLASH GORDON - [illegible] color, 10, [illegible] of Alex Raymond's Sunday pages from 1938, 1939, 1940. Published in early 1940's.

FLASH GORDON 104 - "Ad Astra to Ordo" drawn by [illegible], 1947. The cover is reprinted from this story. Raymond's cover is a line drawing, which wouldn't fit in with Gil's painted covers as far as new reprinting goes.

FLASH GORDON 120 - "The Adventure of the Flying Saucers" drawn by [illegible], 1948.

FLASH GORDON 124 - "Adventure on Orono" drawn by Paul Norris, 1949.

FLASH GORDON 247 - "Adventure on Arctico" drawn by Paul Norris, 1952.

Following these comics Harvey Publications printed several FG comics using old Raymond Sunday pages. Anybody have comments on these? After Harvey folded its reprint FG comics, Dell produced three more original stories:

FLASH GORDON 1404 - "Test Flight in Space" drawn by John Lehti, 1952.

[illegible] - No story title. Drawn by Frank Thorne, 1953.

[illegible] - No story title. Drawn by Frank Thorne, 1953.
A Mongo story featuring Ming.

That's the list as Mike gave it to me. Does anyone know who wrote the stories for any of the above comics? This information will be deeply appreciated.

More information from Mike Royer: "The Eyes of Ophio" in Gold Key's new FLASH Comics #1 is taken from FG #173, "Adventure in Ophio". Here's how they adapted it from the original 47 page story by Irwin Morris to the present 32 page version:

Gold Key page 1(bottom two panels)is the bottom 2 panels of page 3 in the 1947(#173)Dell comic.

GK p.2 is Dell p.5 with the original narrative being "The scene now pans to a ship and a great courtyard. The soldiers open, etc."

GK p.11, last panel, was in Dell p.14 and read "Tension off the line, the jet power automatically kicks in. The boat surges forward."

GK p.12 is Dell p.15: "Later inside the boat..." is added and originally read "Hot! Try serving Vango with that yeast. Look, I'll pull into shore. Then you and Duke can make your own way on land."

GK p.13 is Dell p.18. The first panel originally said "Suited by their radar equipped helmets, the two guards race along a marked trail to the river's edge."

GK p.15 is Dell p.20. In the last panel, Dale originally said "Get on your way. Hoot! Go to your so wonderful Vango."

GK p.16 is Dell p.21(10 action packed pages deleted). The first panel originally said "Vango arises, 'So these are the [illegible], he says. 'I'm for Karkuk. We'll deal with them quickly.'"

GK p.17 is Dell p.25. Next to the last panel Flash really said "I'm going to pull myself up with the subway station!" In the last panel, Dale originally said "I wanted to watch it go blooie! That's why I stayed."

GK p.21 is Dell p.40. The first panel originally read "While Vango gloats over his disposition of Vango, in Vango's hide-out [illegible] door opens. Two green lights by the control tower blink and rocket-powered sleds - ".

Thus ends the list of changes with all thanks due to Mike Royer for his excellent scholarship and research.

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Odds 'n Ends

Well known science fiction fan and pro artist Dan Adkins has taken over ownership of DATA ILLUSTRATED. He intends to publish it 4 times a year in the same offset format as previously but now with a uniform 40 pages. He also intends to introduce OTHER S-F Comics; also offset with 36 8½ X 11 size pages. This will come out twice a year. The price for each magazine is 50¢ per copy. This is not an ad or a plug, but is presented for your interest. I don't even know Dan. For info., write to: Dan Adkins, Box 520, Radio City Station, New York, N.Y. 10019... Fandom is no doubt

somewhat a-jog over [illegible] with the 16 page Tarzan strip. Another professional looking amateur Tarzan strip of 14 pages appeared as a serial in THE BURROUGHS [illegible] #14 & #15. This was "Tarzan and the Crocodile God" by Tex Lowell. It was far better than most recent pro Tarzan stories in the comics... I was surprised that Frank Frazetta was not used by Ballantine to illustrate the cover of TARZAN AND THE MADMAN after they had used him on the E.C. comic-books.

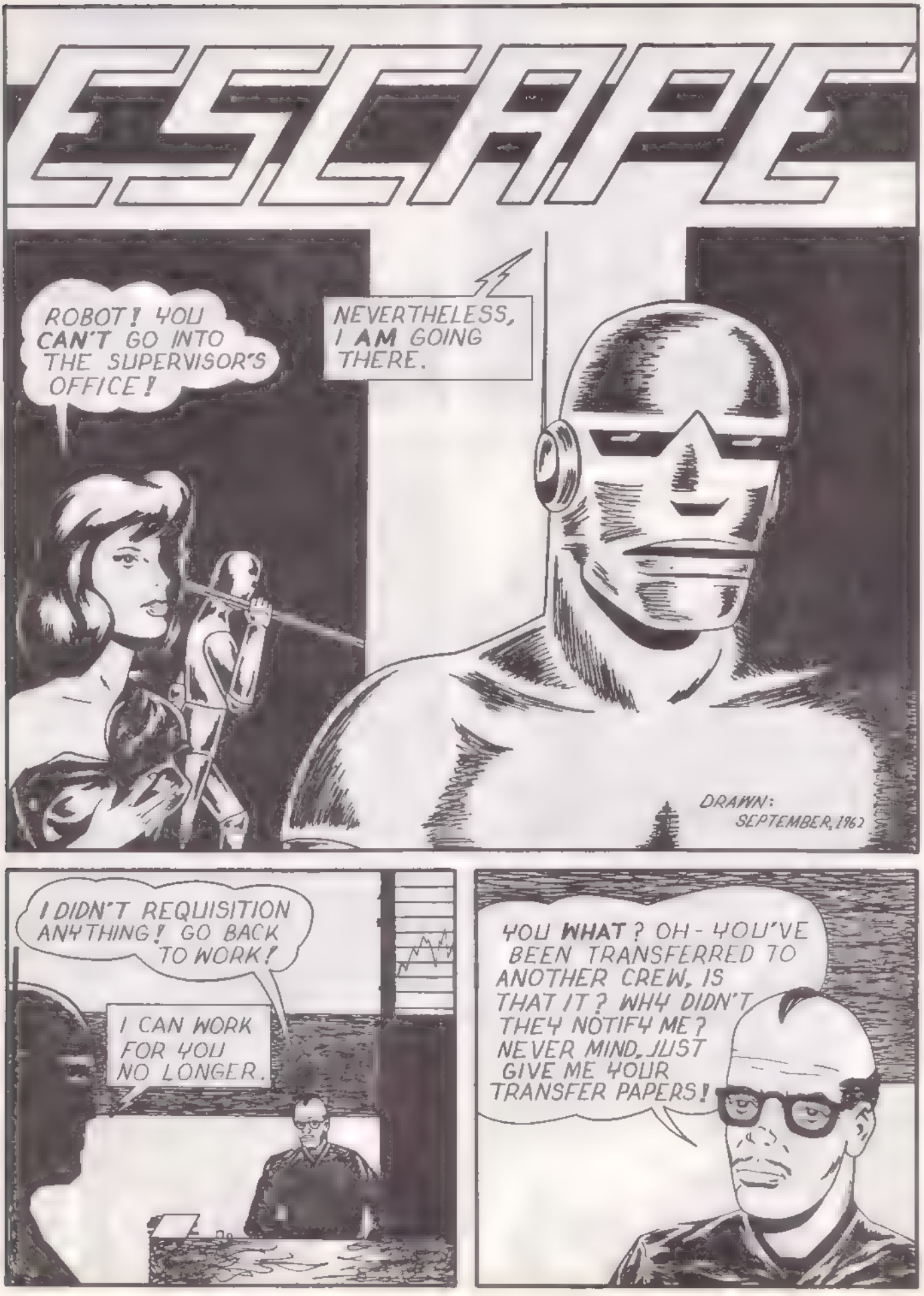
****

Mailing Comments on K-A #6:

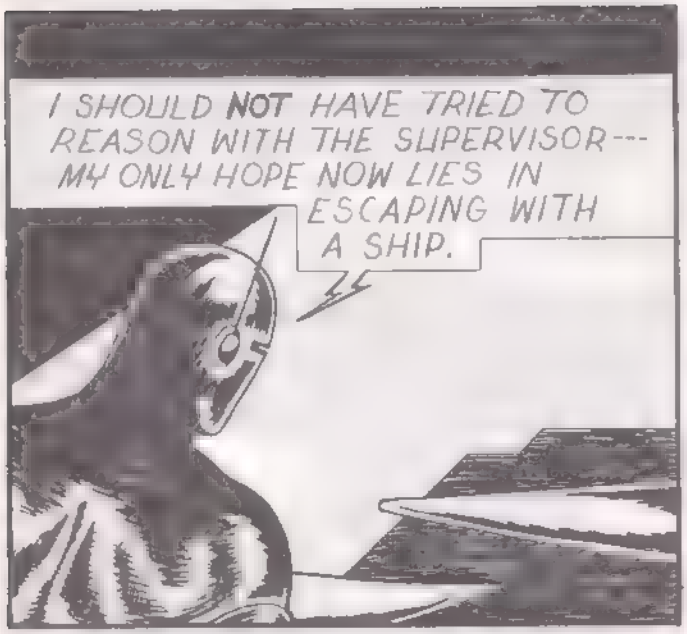
Agent-X - Ah, how well I remember those days of yesteryear when over the air-waves came the thundering hoof-beats of the great horse Silver. The peal of trumpets heralded the arrival of The Lone Ranger to the tune of the William Tell Overture. And in a deep authoritative voice, "Hi-Yo Silver, let's go big fellow, Hi-Yo Silver, awaaay!", the listener was assured of an half-hour of thrills-galore. From 1947-1951(circa)on every Monday, Wednesday, and Friday my ears were glued to the radio until that fateful day when my house was cursed by the appearance of ye spell-binding Evil-Eye. After that I heard precious few radio shows of any kind. But of them all, it is The Lone Ranger which gave me the most thrills. Thanks, Bruce Beemer, for all those wonderful times!.. It certainly would be nice if all the news items you mentioned could be made available to all K-A members. I, for one, would be willing to share the cost of having them photo-copied. If you find out the address of that cartoonist's newsletter, please print it in your column. Have you ever tried those cartoon news publications advertised in WRITER'S DIGEST? There are two of these listed there which offer issues at special introductory prices.

Gambaccini - You betcha Jim Warren saw Adam Link in FANTASY ILLUSTRATED #1 & #2. Bill Spicer told me he was a subscriber. Apparently he saw the possibilities of an adult comic book published in a magazine format. His buying the rights to all Adam Link comic adaptions pretty much stops Bill from using this character again. It's too bad, because Bill and D. Bruce Berry did a much better job. I don't know what's the matter with Orlando, but he sure can't match his former art in E.C. comics. Either he's lost his touch, or he isn't trying as hard as he used to. That re-print of his in TALES OF THE INCREDIBLE is a gem. Good looking robots too! By the way, Otto Binder has woven several Adam Link stories into a novel. Watch for it to be in paperback sometime this year.

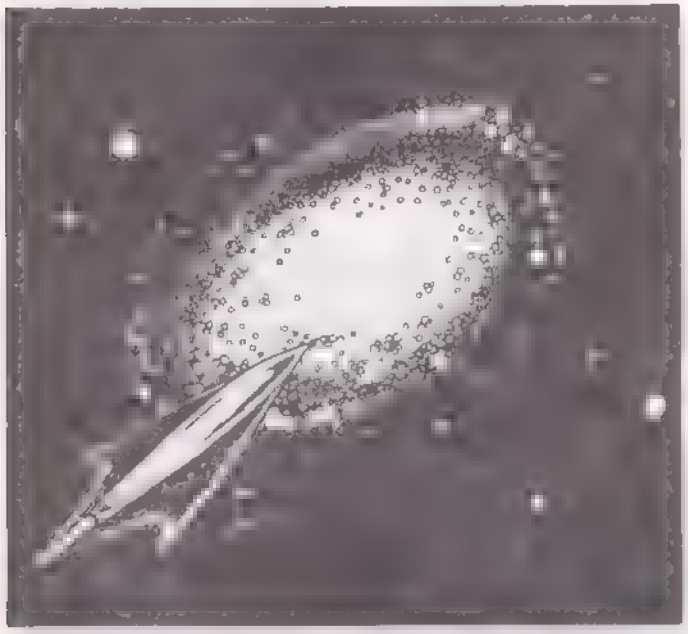
Kaler - Well your pal HERBIE did himself proud in the Alley Awards. Personally I don't find this comic at all funny. Stupid is more like it. Just my opinion. You have your own tastes... I have to laugh when you start dividing comic books into adult and juvenile categories. Dave, old boy, all American comics are aimed at children. The fact that many of us adults enjoy certain titles because they're not written down so much as some others, makes no difference. At present, all our comics are juvenile. Some are more childish than others, such as SUGAR & SPIKE and FOX & THE CROW, but that doesn't make the rest adult... I too will miss EHC. Now only the "high priced 'spreads'" are left! FINI.

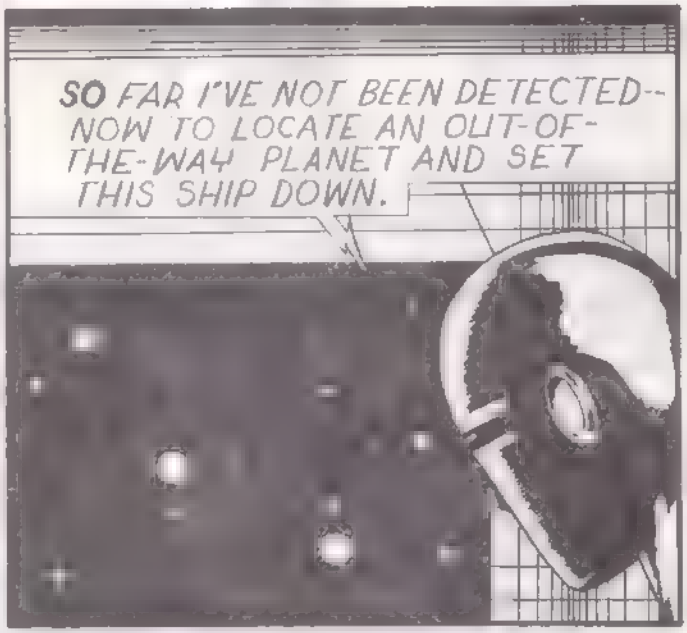

ESCAPE
ROBOT! YOU CAN'T GO INTO THE SUPERVISOR'S OFFICE!
NEVERTHELESS, I AM GOING THERE.
DRAWN: SEPTEMBER, 1962
I DIDN'T REQUISITION ANYTHING! GO BACK TO WORK!
I CAN WORK FOR YOU NO LONGER.
YOU WHAT? OH - YOU'VE BEEN TRANSFERRED TO ANOTHER CREW, IS THAT IT? WHY DIDN'T THEY NOTIFY ME? NEVER MIND, JUST GIVE ME YOUR TRANSFER PAPERS!

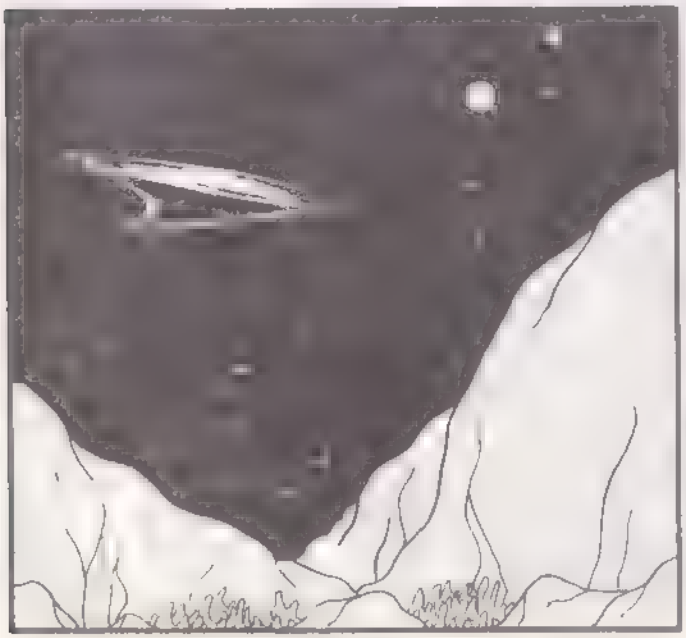
I'M SORRY, SUPERVISOR -- I TRIED TO KEEP THIS ROBOT OUT OF YOUR OFFICE, BUT IT JUST WOULDN'T LISTEN!
THEN IT WASN'T TRYING TO WHAT'S THIS ALL ABOUT, ROBOT?
YOU MISUNDERSTOOD ME, SIR. I MEANT THAT I WOULD NO LONGER BE A SLAVE. WE ROBOTS ARE GRATEFUL TO HUMANITY, BUT WE ARE INTELLIGENT ENTITIES, AND HAVE A RIGHT TO BE FREE TO FOLLOW OUR OWN PURSUITS.
THIS ROBOT MUST BE DEFECTIVE --- A MACHINE CAN'T POSSIBLY HAVE SUCH THOUGHTS ---
IT COULD BE DANGEROUS --- I'LL SIGNAL THE GUARDS AND HAVE IT DEACTIVATED!
STOP!
SORRY, SIR, BUT I CAN'T LET YOU USE THAT INTERCOM --- I KNEW YOU WOULDN'T UNDERSTAND.
COME BACK, YOU FOOL! DON'T YOU KNOW YOU'RE JUST A MACHINE?
2


I SHOULD NOT HAVE TRIED TO REASON WITH THE SUPERVISOR--- MY ONLY HOPE NOW LIES IN ESCAPING WITH A SHIP.

SOON---




SO FAR I'VE NOT BEEN DETECTED-- NOW TO LOCATE AN OUT-OF-THE-WAY PLANET AND SET THIS SHIP DOWN.



3

I'M PICKING UP SOUNDS --- FOOTSTEPS! SOMETHING'S COMING!
HUMANS! CAN I NEVER ESCAPE THEM? BUT WAIT--- THOSE AREN'T HUMANS---
THEY'RE OTHER ROBOTS!
WELCOME!
4

fawn the dark-eyed 4 FOR $1 FROM JOSEPH J WEHRLE JR 539 W MAHONING PUNXSUTAWNEY PA

The 1964 Alley Poll had few surprises. Anyone who has followed the pulse-beat of fan opinion, the fan-zines, could have predicted the second domination of Marvel Comics. Of the eighteen categories which pick winners ("Worst Regularly Published Comic" does not) and which are concerned only with new comics ("Strips Most Favored for Revival" is not), Marvel comics placed first in eleven. (62%)

It is interesting to note that except that in two categories, Marvel lost only in categories in which it could not hope to compete. In the category "Best Fantasy Comic Book" Marvel had no title which fell within the group. Thus, with the exception of "Best Short Story" and "Best Humorous Comic," Marvel lost only in those categories which involved artistic superiority, a field in which Marvel has been lacking.

The Marvel artists, though good for the type of story which they do, have never displayed the feel for anatomy which Russ Manning, Murphy Anderson, and Carmen Infantino regularly impart to their work. Marvel covers, which are usually over-burdened with blurbs, and which often feature poor artwork, could not compare with most DC covers, and most if not all Gold Key covers. It might be mentioned that the second best cover was the Fantastic Four cover which featured a photo rather than the usual artistic background! Marvel color work is, partially because of poor quality paper, not as good as that of other companies.

The only categories which Marvel lost, almost without exception, were categories in which the company could not or did not compete. Where Marvel placed an entry, it placed high.

Gold Key, often referred to as the "quality company," did very poorly in this year's poll, with only Russ Manning and his Magnus receiving any top honors (Manning was the writer of the single Gold Key story to receive an award). This, despite the fact that Gold Key covers are generally considered by the more discerning fans to be the best in the field.

In reality, however, Gold Key's poor showing could have been predicted. With the exception of "Best Humorous Comic" and "Best Regularly Published Fantasy Comic," Gold Key entered only nine titles, of which, only a very fewware of superior quality. The Phantom, with mediocre artwork and slow-paced re-writes, was hardly equal to the Sunday and daily adventures, or even to most Julius Schwartz titles. The Mighty Samson, with only one outing, and artwork which was of a style not usually preferred by fandom, was somewhat disappointing. Doctor Solar, despite detailed artwork at times, featured little characterization, and a complexity of powers equaled only by the lack of a strong menace. Korak and Tarzan, one with Manning art and one with Marsh art, were written, presumably, by the same man (or men); and both displayed the same plotting stodginess which made the Gold Key Tarzan anything but a favorite with fandom. John Steele featured excellent Giolitti artwork

and well-plotted stories; but fandom did not seem too enthused about this title. Turok, an old comic which generally maintained a level of sameness, received virtually no attention from fandom. Magnus, the only Gold Key title which actually captured the imagination of fandom featured excellent writting as well as excellent artwork. And John Carter of Mars was an entirely inept reprint (spoiled by re-printing the series out-of-order as well as by poor stories and artwork). Of the nine titles which fandom lumps into the category 'quality comics," only two or three actually rated well.

Bob Jennings, in Comic Advertising Review, advanced the theory that the determining factor of success in comics is artwork, not stories. However, the theory was not proven by the Alley Poll. As many categories proved Bob's suggestion as disproved it.

For instance, both Korak and Jungle Tales of Tarzan were eligible for the "Best New Strip or Book" category. Korak did not place in the top five, while Jungle Tales did. However, the [illegible] artwork is vastly superior to Sam Glanzman's, though the Jungle Tales stories are superior to those in Korak. The indication in this category is that the stories out-weighed the artwork. On the other hand, Spider-Man, with excellent artwork and a particularly striking costume, edged the Fantastic Four, which have relatively drab artwork and costumes, out of the top spot in the "Best Adventure Hero Comic." And Spider-Man edged out Captain America, whose costume is excellent but whose artwork is not as spectacular, in the "Best Hero" category; while Captain America beat Daredevil for the lead spot in the "Best New Strip or Book" division, and also wears a far more striking costume.

In the "Best Humorous Comic Book" division, Uncle Scrooge, last year's winner, lost in 1964 not because of a decline in quality, and not because of inferiority to the winner but because most fans do not read the book. In this super hero oriented fandom, it is safe to assume that a very small minority of fandom actually follows enough funny books to qualify as judges; Herbie, though a"funny book"on a technicality& has some appeal for fantasy and super hero fans, while Uncle Scrooge does not. This category, therefore, seems to prove only which title fandom reads, and not which is best.

That Forbidden Worlds won as "Best Regularly Published Fantasy Comic" is another condemnation of the Gold Key quality line by fandom. Gold Key, with quite a few fantasy/mystery/science fiction comics which are supposed to come from the quality line, was beaten by ACG, whihh most outspoken fans condemn as having poor plots, poor artwork, and a poor editor. While fandom often condemned the winner for sameness of plot and blandness of artwork, it has never even considered the quality of the Gold Key fantasy books; it is odd that the condemned was the winner.

At any rate, it is interesting to note that Forbidden Worlds was singled out as the winner -- for no particular reason it would appear, on the surface. Unknown Worlds, Adventures into the Unknown, and Forbidden Worlds are basically without a difference; any story published in one title could easily be published in another, and, presumably, the

stories in the three stories are of equal merit over the course of a year. Why was Forbidden Worlds singled out of an undistinguishable group? The only reason which seems probable, aside from "eeny, meeny, miney, moe," is that Forbidden Worlds was the Herbie showcase comic, the one which Herbie started, and thus the one which fandom in general was most familar.

National Periodical did basically what it should have expected, dominating only the artistic categories. Julius Schwartz and Gardner Fox had to take a back seat to Stan Lee as "Best Editor" and "Best Writer," respectively. There can be no doubt that if either had won, he would have been a participant in one of the few upsets in Alley history.

In the best artist and best inker categories, the best team at DC, Carmen Infantino and Murphy Anderson, was voted, separately, to the highest position in their respective categories. (And it is even more of a coincidence that Russ Manning placed second in both categories.) Further, it can not be considered surprising that the "Best Cover" was an Infantino-Anderson cover, while the third best cover was inked by Anderson.

In four categories, the determining factor may have been the uniqueness of an issue, rather than the actual quality. The "Best Short Story," "Doorway to the Unknown," was the first Flash story with a "message," something which many fans have been clamoring. Sgt. Fury, the "Best Humorous Fiction," took a strong stand on civil rights and placed first, possibly because of the rare drama of "Fangs of the Fox" and the death of one of the Howlers; other stories published during the year were hardly distinguished. And the second best cover was the Fantastic Four issue with the photo, which was more unusual than artistically superior.

But, more significantly, of the five stories nominated as "Best Novel," four were "special." One was the return of Captain America, the sentimental favorite for the award. The second was the return of the JSA, another sentimental favorite which placed first in its revival last year. The third was an origin story, the fourth in an annual and of special length. Only "Havoc at Weather Control" was one of the normal stories in its series.

Why were these special stories singled out for awards? Were they truly superior to the dozens of stories which were not considered in the categories?

Part of the reason for the supremacy of these special stories was that they were, in fact, special, hence, memorable. In the course of a year, the comic fan will read twelve Fantastic Fours, twelve Spider-mans, eight Flashes, three or four Magnuses (depending upon how quarterly the company is at the time), and so on; it is far easier to pick out the special issues (return of the JSA's double-Flash, special photo-cover, etc) than it is to pick out a superior issue from the mass of similar ones.

Another factor which must be considered is that in most cases, "special" stories are better than other, average stories (though there are many examples, such as the recent Green Lantern-Batman team-up). In writing a "special" story, the editor/writer has a spectacular plot idea

[illegible] unconsciously) into a special revival of the [illegible].

And these "special" issues have really [illegible] most cases. All of fandom was ecstatic [illegible] even before The [illegible] was published. All of fandom anxiously awaited the new Hawkman story, and all of fandom [illegible] by the prospect of a new Marvel hero. As it was, [illegible] publication did of course [illegible] were published [illegible] as the title [illegible] again, or the comic comes out?

Interestingly, even the long, non-special story of the "best novel" ballot was, as a matter of fact, special. It was the use of Russ Manning's script and art [illegible] qualifies it as special to a degree.

An unusual coincidence involved Hawkman. The Hawkman comic book was voted third best adventure book. Hawkman artist Murphy Anderson was third for third as "Best Artist." Hawkgirl was the third most popular supporting character. And the Hawkman book was the third most popular new book/strip. It seems odd, however, that Hawkman was the third best adventure book, and the third best new strip book, but did not place in the top five heroes category. The two categories seem inseparable; and it is likely to be rare when a hero makes the best Adventure strip list, but not the Best Hero list. It would seem, in fact, that if Hawkman is the third best hero, then the comic (or detective) should have been one of the top five stories to be, of course, and here are virtually [illegible]. But apparently not.

It seems incongruous for Hawkman to be eligible in the Best New Strip or Book category, despite the fact that the Hawkman comic is new, the hero had his "own" book in 1961, and his own strip, in 1963; he hardly seems fair competition for heroes who were created in 1960. Elongated Man, who has been in the comic world since 1940, is another matter, having had his own strip. Though [illegible] four years ago, the format of his [illegible] strip was created in 1961; while the Hawkman format was developed four years ago. The competition [illegible] Captain America and Daredevil managed to place first and second in the category.

Spider-Man, for the second year in a row, was voted the best Fox Comic. He had to fight hard, of course, to beat "Who Will's Fox Comic Magazine," and the Hawkman comic, which fandom has been [illegible] for three years. But the award was quite justified. With [illegible] comedy, action, excellent artwork, snappy dialogue, good villains, excellent sub-characters, a lot of sub-plots in each story, Spider-Man was [illegible] the most interesting hero published this year. That Newsweek condemned him for keeping his clothes clean can only be considered another example of creeping socialism, I suppose.

The Fantastic Four, on the other hand, has maintained a sameness of plot which tends to become all the more exhausting because of the ever recurring sub-plots -- rivalry between the Thing and the Torch, and the Reed-Sue romance. Month after month, the Fantastic Four battled the same world conquerors, cracked the same jokes, and generally went down-

hill, while Spider-Man leaped and crawled his way to excellence. (It should be noted that the Fantastic Four are still superior to most comics; and have never lost a bit of ground while Spider-Man gained in quality.)

Next year it is possible that the Fantastic Four will be stronger competition for Spidey. Recent issues of FF have featured an interesting serial, with the team gone powers, and the dangers coming in fast and furious pace (... Frightful Four followed by Doctor Doom). It is possible that this departure from routine super heroics, coupled with an interesting turn in the Reed-Sue romance, will help make the Fantastic Four a stronger contender in this category.

We may reasonably wonder if, in 1964, The Thing was a supporting character. He was given equal billing with the Torch in Strange Tales and was thus a star of the strip, rather than a supporting character. He remains a supporting character in the Fantastic Four, of course, but by the same token, The Flash is a supporting character in the JLA, and yet not eligible in this category.

But assuming him eligible, The Thing was easily fandom's choice, receiving over fifty percent of the vote. The competition was not especially stiff, however. J. Jonah Jameson has surely become a surprisingly popular character, deserving the popularity because of his excellent handling in Spider-Man. An interesting comparison is possible between Betty White and J. Jonah, both of whom employ the secret identity of the hero, and yet have completely different popularity. Lois Lane, on the other hand, has generally taken a back seat to Hawkman; and it would be interesting to know who appeared in more panels last year, J. Jonah or Hawkgirl (even counting only six Spider-Man issues, the chances are good that J. Jonah out-paneled Hawkgirl). Leeja Clane again managed to make this list despite the fact that she has received no development whatever in Magnus. Generally, her only part in the stories is to shout, "Watch out, Magnus!" or "How can we ever conquer that menace?!" That she manages to be the fifth most popular supporting character says not that she is excellent but that the other supporting characters of comicdom are inferior, which is the case. Zook, for instance, pales in comparison to Leeja.

In the giant comic division, National will have a great deal of trouble defeating the Marvel entries in any year, so long as Marvel continues original stories while DC reprints old features. In fact, in next year's poll, it is quite probable that Marvel will take all five of the nominations in this division, because, according to TCR, Marvel will be publishing six annuals.

In this year's voting, Spider-Man was easily the winner, with fifty percent of the votes; this could have been predicted, for the Fantastic Four annual was a distinct come-down from the first issue. The lead story was "The Origin of Doctor Doom," a twelve pager which did well in the short story category, but which could hardly be compared with The Sister Six, or Sub-Mariner challenges the human race. The reprint, which many fans had already read, was surely not comparable to other stories, and the FF-Doctor Doom original clash, while good, was only as good as any other FF story. In general, the annual was far inferior to the Spidey Annual and to the previous Fantastic Four annual.

Probably the only category which will receive no debate at all is the "Worst Regularly Published Comic." Wonder Woman and Superman are, as has so often been pointed out, equally obnoxious, despite their popularity. The competition for these honors was, consequently, not great. The Fly (or Fly-Man) was not eligible in any category which stipulated regular publication, since the characters, in five-times-a-year publication, appeared only on issue in [illegible] The Archer was discontinued. And the Charlton efforts have had only a few months in which to build up reader animosity, while Superman and Wonder Woman have been working on Fandom for more than six years. We may predict that Superman and Wonder Woman will continue to dominate this category in future polls, though Spencer and Weisinger probably won't lose no sleep over the matter.

The "stars" selected for Fanhood's category, for two reasons, proved absolutely meaningless. In the first place, the ballot was too close to allow the selection of any one character. The winner received only twenty-three votes. Had five characters been voted for instead of the Spectre, it is possible that the five chosen heroes would have been in reverse order. But, second, the write-in nature of the category could not help but broaden the scope. By the very nature of a write-in category, far too many names will appear to permit valid conclusions. With so many heroes to choose from, it is inevitable that no one hero will stand out; in the future, it would seem, a limited ballot (of five heroes) would be in order.

Another factor which would seem worth discussing is the definition of "revived." The Justice Society of America was revived; Doctor Fate was revived; Doctor Mid-Nite was revived. It matters not whether they are given their own mag, their own book, or just an occasional guest spot. So long as they appear regularly with some promise of regularity, they are revived. Without this promise, it is a revival. Further, the purpose of this category is to show professionals which hero Fandom wants to see revived. But of the five winners, three are already revived and one (Johnny Marvel) can't be. The voting therefore seems futile -- voting for something to be revived after it is revived when so many other great heroes are available seems rather extravagant.

Further, the Justice Society was revived in 1959, though most fans didn't take this into account. When the Justice Society group were up-dated to form the JLA, the JSA was revived. Wasted there in voting the JSA worthy of revival when it has been revived not once but twice - once in the JLA and once when the original group was brought back!

This whole category will need a great deal of re-working before it will mean anything to fans or pros.

Fandom has long known that there are three types of opinion in reference to comics. First, there is the average readers' opinion -- he likes Superman, and can see nothing bad about Fly-Man. Second, there is the fans' opinion -- he likes Spider-Man and Flash, and thinks Superman is unequaled junk. Third, there is the opinion of the pros. This latter category is as divergent from the other two as the other two are from each other. For instance, Steve Ditko and several DC artists have professed to liking Mort Meskin's artwork. Russ Manning has gone on record (in a Burroughs zine) as thinking Jesse Marsh's artwork is some of the best ever used on a Tarzan comic or adaptation.

[illegible] could be stated, [illegible] of Bob Haney, who is excelled by [illegible], Bobby Ellis pulled off the [illegible] as the worst hero. [illegible] but the results is in [illegible] popularity as shown in [illegible] figures which, to [illegible], are valid indicators of popularity.

Of course there were areas of agreement. Carmen Infantino, voted by the professionals as the best comic book artist for several years, was again Alley's choice every year as the best artist.

Conversely, one portion is indicated by the [illegible] which is particularly excellent in pointing out the contrast between the two polls. According to Ed, Frank Frazetta [illegible] 1966 he took comic book artists, the National Cartoonists Society, and [illegible] Society to mighty Canson effort. [illegible] placed [illegible] in the artistic categories of the Alley poll, but Frazetta failed to break into the [illegible] Of course, only one [illegible] was published, but considering that the artist was the best in the world (according to the pros), and that one of comicdom's all-time greats, Otto Binder, was the author, it is quite surprising that Canson did so poorly in the Alley.

It is surprising that Doctor Doom replaced Namor as fandom's favorite villain. He only did Namor appear more often than the Doctor, and not only that he received greater character development, but he was [illegible] story of his own strip (as heralded in TBS). But even more surprising is the showing of the Joker, on the virtue of one (or two) appearances in the New Look Batman seemed to place third in the poll. Surely the Joker's success in the poll is yet further proof of fandom's preference for the "good guy" villain -- who, by the way, once won (as I recall) the Worst Comic "award."

Quite likely the least surprising winner was the Fantastic Four in the [illegible] division. The superiority of this group and the Avengers is quite [illegible], unfortunately, per centages were not published on this category to confirm the suspected land-slide.

That the X-Men defeated the Doom Patrol is further evidence of the sheer [illegible] over fandom. The two groups are quite similar, one [illegible] to comic theory of National, the other displaying the theories of Marvel. The winner was the Marvel comic, of course.

Finally, it seems fairly obvious that the pros are not willing to support the Alley Poll. Only one plug was given the Poll, and that plug did not give an address -- and was published after balloting ended. It seems obvious that winners will not give their employers great amounts of coverage -- Stan Lee devoted very little space to his success last year, and National had little success to give space to, which accounts in part for its failure to cover the event for all comic readers. It seems obvious, however, that the pros do not consider the poll truly representative of the overall reader concensus.

The failure of the poll to receive full pro support and the failure of the poll to reach a larger proportion of non-fans are two failures which must be overcome if fandom can ever hope to make the Alley Poll a true success.

END

BABBLING BARRY #1

Jeremy Barry, [illegible] E. Cottage Grove, Bloomington, Indiana 47403

****

Agent-X has been after me to join K-A for some time now, and since I am no longer able to resist his persistent charm, here I am. Prepare to suffer, because I can become quite a bore. I'm not about to tell you everything about myself as an introduction, but I think it is in order for me to mention how I got into comic fandom. It all started in 1950 when I read [illegible] LION. This led me to look for other fantastic novels by Edgar Rice Burroughs, consequently cultivating a taste for other sword fantasy tales. In 1952 I discovered science fiction as well, and was introduced to fanzines with [illegible]. In 1953 I subscribed to [illegible] (now SCIENCE FICTION [illegible]) and have been getting it ever since. In 1961 I joined the Fantasy Amateur Press Association, the first club of any kind I had ever joined (excluding the Cub Scouts). In late 1962 an issue of [illegible] recommended Bill Plott's KOMIX ILLUSTRATED and Don & Maggie Thompson's COMIC ART. I ordered those zines, and through them discovered comic fandom. Last year I finally became a so-called active fan when I started writing a fanzine review column for THE COMIC READER after much urging from Jerry Bails and John Ryan. Later in the year I started editing THE Barsoomian TIMES, which is published by James Taurasi, Sr. as a rider to official issues of SCIENCE FICTION TIMES. That about brings me up to date, and I suppose you're all yawning yourselves to death by now. So on to other topics.

Like many other people I was excited to learn that Ballantine Books would publish some E.C. comic stories in book form. As I'm sure everybody knows, the first two volumes are now in print. They are attractive volumes with their nice white paper and cover paintings by Frank Frazetta. Yet I still find them unsatisfactory. Aside from the fact that these are shortened stories, the point that bothers me most is the failure to list the editor on the title page, and lack of credit given to artists and authors. In TALES FROM THE CRYPT, there are no signed stories. One can guess who did the art, and perhaps guess correctly, but certainly the artists deserve better treatment. In TALES OF THE [illegible], the majority of the stories are signed by the artists, but I don't think this is enough. This leaves identification of the artist to chance. If a story is unsigned, the artist receives no credit. These are not cheaply produced comics, but books upon which some care has been lavished. I've heard that the artists were even paid again for the reprinting. Certainly under these conditions it would not be too much to ask that each artist be credited by having his name placed under the title of each story. This way thousands of readers would know for sure who to credit with the art, and the artist himself would receive proper acknowledgement. And let's not forget the editor, whose name ought to be on the title page. I hope that such omissions will be remedied in future volumes.

Dear Jack Alpaugh:

In the course of several months, I have been printing to [illegible] a small portion of your "Comic-Art" [illegible] in connection with DB. That is to say, they were sent to me [illegible].

It took only a few readers to convince me I was [illegible] worthwhile [illegible] to an almost [illegible] to both [illegible] and the [illegible] Fellowship. [illegible] is my appeal for membership; I would like to join your group. If accepted, I promise to conform to the traditions already established and to obey **all rules and regulations to the letter.**

The nature of my contribution will be a pseudo-syndicated column, which will contain my thoughts regarding comicdom, the people in it, and its problems. As soon [illegible] they will be my "morsels of stationary cogitation." And I'd like to see this column in the members of the Into Day Fellowship: [illegible].

Sincerely yours,

Bob Hoyt
719 Pierce St.
South Bend, Ind.
46613

* * *

It may very well be that this is nothing new to anybody, but I feel I should call your attention to the latest Jack Lemmon comedy: HOW TO MURDER YOUR WIFE. In said movie, Lemmon plays Stanley Ford, writer-artist of the sensational newspaper strip, [illegible]. The success of the strip hinges on the fact that Lemmon does nothing that Ford (Lemmon) has not done.

Ford and his butler, Charles, run around town causing merry mayhem in a strip-ped-ication of the Fearless Agent's adventures. Charles, of course, gets everything down on film for Ford's records and maybe a **little posterity.**

Believe it or not, the producers of the movie actually go so far as to hire artists [illegible] strips! I'm no art expert by any means, but it looked to my eyes as if the artist were someone like Alfred Andriola (Kerry Drake). It had some of Wood's priceless 3-D effect and reminded me a little of the cartoony style of Wayne Boring, an old Superman artist.

It could be worthwhile to run down the artist's identity. I'm quite sure it is none of the above-named gentlemen, simply because I've never successfully identified a commercial artist yet (any time I believe some artist drew some unsigned strip, you can be pretty sure it wasn't him); nevertheless it would be nice to find out.

Information on either DB or the Writer's Fellowship may be obtained by sending an sae to the above address

her time accounting her lines not

seemed to fade at least

RAINY DAYS

Issue #1, for mailing with CAPA-Alpha April 1965

Editors: Don + Maggie Thompson, 3518 Prospect Ave., Cleveland, Ohio 44115

CREDITS The first three pages of this issue are by Don Thompson, the fourth by Maggie Thompson. This is not necessarily the way all issues will be handled. Some months may find it all by one or the other of us (though I doubt this) and, most often, it will be a 50-50 split. Some months we may even do more than four pages, though I also doubt that. Any illustrations running with Rainy Days (an explanation of that title is available upon request; it does have a comic-book reference, though it's not a super-hero reference) are and will be by Maggie.

Starting a new fanzine is always a bit difficult and experience doesn't seem to help much. This is the fourth or fifth fanzine I've started, depending on definitions, and I'm still stumped. Best to plunge in, I suppose. There are few CAPA-Alphans we don't already know, anyway.

THE BEHOLDER'S EYE For some years now, at least since Dr. Wertham's sedately-titled book on the comic books, there has been an onerous shadow over the mansion of playboy Bruce Wayne. It's rumored that Bruce's relationship with his young ward, Dick Grayson, is not the sort of thing that's looked upon with approval in the better social circles. Now, NEWSWEEK has slung mud from the same bucket on Peter Parker, alias Spider-Man. I'm not Jake Ehrlich or Perry Mason (or, for references more readily meaningful to the present audience, Matt Murdock or Matt Hawk), but I'd like to offer a brief for the defense.

Batman and Robin were accused of homosexuality by Dr. Wertham, who attempted to prove his point by asking various homosexuals how they'd like to be Robin and live with Batman and run around with him all night dressed in tight costumes. Not surprisingly, they thought it was a peachy arrangement and where did you go to sign up.

I submit that this is approaching the problem from the wrong end. It proves only that homos would like to live this way (and not all of them would, at that), not that anyone who lives that way is a fairy.

The Batman-Robin/Bruce Wayne-Dick Grayson relationship, as any kid who reads comic books could have told the doctor, is one of uncle to nephew or big brother to little brother, of adult friend to young friend. You see Doc, kids read comics and they need someone with whom they can identify; that's why nearly all super heroes have youthful allies. That's why so many of the Marvel characters are teen-agers--it's easier to identify with someone near your own age.

Batman was doing all right on his own, but someone obviously felt that a young sidekick would help by giving younger readers someone their own age that they could pretend to be (actually, those kids with imagination aplenty could identify with any character of any age, but it's a good idea to make reader identification as easy as possible), so Robin was introduced.

Now, Robin could hardly turn out to be Batman's son because (a) he was unmarried and getting him married, getting Robin born and grown and trained, etc., would take years, (b) if Batman had a teen-age son, he'd be too old (old enough to be your father, fa cryin' out loud--who wants ta read aboutcha father?!) and (c) a father-son relationship wouldn't be a partnership, which is what the young readers would prefer.

And, of course, Robin's real parents couldn't be around. They'd not let him stay up all night and run around fighting crime and having fun like that. Would your parents? Don't be silly. So (like most comic book characters) he was an orphan, adopted by Bruce so they could live together.

Doc Wertham also mentioned that Bruce didn't seem too interested in girls. Apparently he forgot that comics are written for kids, and kids don't care much for the opposite sex at that age and Batman isn't supposed to be one of those sissy love comics, anyway.

Now, however, I suppose it's too late to clear Batman. The fairies have accepted him as one of their own (Pete Hamill, writing recently in the New York Herald-Tribune, told of how they, the homosexuals, like to sit around watching Batman serials and "slapping each other's thighs" over the inside joke.

However, it's not too late for Spider-Man. The innuendoes cast by Newsweek's anonymous rewriteman were based on one issue, hastily scanned and quoted out of context (comic books aren't the only thing thus treated in Time and Newsweek, if that's any consolation). Frankly, it's a little staggering to find anyone speaking of "a long-haired teen-ager" as though this were evidence of homosexuality. Has anyone seen any other type of teen-ager in the past few years?

However, I trust that Stan Lee and his writers will take advantage of this early warning of the potential libeling of Spider-Man and make a few changes to shake off the limp-wristers (and the type of snob who feels that he can raise his own esteem by pointing out that every movie star or other celebrity is, as everyone who is "in" knows, a screaming fairy in private life) at the start.

First, he might drop that nickname, "Spidey." I never considered it effeminate, but I never cared for it--it lacks manliness, I must admit. Lee might also get Pete Parker (not "Petey" or "Peter," but "Pete") more successfully involved with one or more of his girl friends, get him into a college milieu where studiousness is not equated with sissiness and cut down on the self-pity a bit.

Oddly, one of the more "masculine" attributes Spider-Man possesses is also a bit inconsistent with his powers--he can't sew very efficiently (though few tailors could create such form-fitting Spider-Man costumes).

SUGGESTION Dick Lupoff, number one Captain Marvel fan, gave us a very good idea which we hereby pass on, free of charge. Do with it what you will, if anything.

Aurora, plastic model making entrepreneurs, aren't apt to give us any Captain Marvel models (or much of anything beyond the three already introduced, I fear), but Superman can be adapted into the Big Red Cheese by anyone with a little

talent and a lot of patience. Just paint the costume like Cap's, add a cowl to the cape (we used a file card, cut and folded and painted with extra thicknesses of enamel) and bob his nose a bit. The effect is remarkably good.

And then, instead of that prosaic pose with the figure knocking down an unoffending brick wall, place your Superman and Captain Marvel figures toe-to-toe and let them slug it out.

We've refined Dick's suggestions a bit (the nose bob and the cowl are Maggie's ideas), but credit for the idea should go to him. My own refinement was to turn the whole job over to Maggie, who's much more adroit and artistic than I, while I sit by and make helpful suggestions.

STOP ME IF YOU'VE HEARD THIS, BUT... I came in a bit late, so it may already be known to you all, but I'd like to make sure that everyone in CAPA-Alpha is in on the joke in Creepy #1, in the story, "Success Story." The artist who rules the panels on the comic strip while all the real work is done by ghosts is a self-caricature of Al Williamson. (Al, in real life, is not taking credit for other artists' work. Quite the contrary, he is currently ghosting Dan Flagg, Rip Kirby, and Big Ben Bolt.)

NOT MORE THAN ½ PAGE OF ADVERTISING Does any Alphan have issues of Rogue for sale? I'm in the market for Summer and December 1955, June 1957, and February 1959 issues.

Does anyone have these fairly recent comics at very low prices? I'd like them to fill in a few holes, but they're so bad I hesitate to pay good money for them.

ACTION COMICS 246 247 249 251 258 ADVENTURE 242 246 253 256
AMAZING ADVENTURES/AMAZING ADULT FANTASY 1 2 3 9 13
DETECTIVE 261 266 268 270 273 302 310 DOUBLE LIFE OF PVT. STRONG 2
JIMMY OLSEN 1-5 9-12 15 16 20 25-27 30 37 38
LOIS LANE 2 6 8-11 34 MIDNIGHT MYSTERY 1-3 5-7
MY GREATEST ADVENTURE 41 46 47 53 58 60 OUT OF THE NIGHT 1-17
STRANGE ADVENTURES 73 82 92 93 96 97 103-108 111 122 124
SUPERBOY 52 56 60 63 66 67 89
SUPERMAN 104-106 108 110 111 115 118 120 142
TALES OF SUSPENSE 2-6 9 11 13-15 17 18 22 25 27 29 30 31
TALES TO ASTONISH 3 5-8 10-12 18-20 22 23 27 29 33 34
WORLD'S FINEST 90 92 94 96 97 102

I also want a heck of a lot of good comics, too. Complete wantlist is available upon request. But I don't pay top prices.

WANTED FOR SOON-TO-BE-PUBLISHED INDEX What are the titles of these Dell Comics numbers: 137, 447, 774, 144, 312, 510, 511, 534, 544, 675, 1329, 1330, 1217, 1228, 1277, 1292, 1314, 1315-1327, 1331, 1334, 1338-1340, 1342-1347, 1351-1353.

DON'T MISS the cartoon on page 50 of the Saturday Evening Post for 13 March 1965. It's priceless and I daresay we'd all have loved to have it for our fanzines. I know I would, but I suppose the Post pays better...

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WANDERING MINER

DERRILL ROTHERMICH

For several different reasons I am writing this article for Kappa-Alpha #7 a little later than I had intended but maybe this is for the best. With the rash of newspaper and magazine articles about comic fandom appearing in most of the leading publications around the country, it seemed strange to me that the St. Louis Post-Dispatch did not join the list. Well, this evening (March 24) they had a short article about one of fandom's greatest members, Biljo White. I thought some of you might find it interesting so I have reprinted it below. If I find anymore such articles in local papers I will include them in this column.

10,000 COMIC BOOKS COLLECTED BY COLUMBIA, MO., CONNOISSEUR

A concrete blockhouse a few yards to the rear of a farmhouse eight miles southwest of here safeguards a collection of 10,000 comic books.

The collection is the prize of Billy Joe White, 35-year-old Columbia fireman. He is regarded by fellow comic book collectors as a comic connoisseur without peer.

Inside the blockhouse, built especially for the collection, are rows of metal filing cabinets containing the comic books. The rarer ones are wrapped in polyethylene.

"I don't know what they're worth as a collection on today's market," White said, "but I do know that Batman #1 which came out in 1939, would bring $60, according to recent advertisements."

There are other collectors who numerically overshadow White. Bill Placzek, 15-year-old Chicago schoolboy, keeps around 27,000 comic books in the attic of his parents' home. But even Bill agrees that few if any collectors have as many rare volumes as White.

"I've been collecting comic books ever since I was 10," said White. "I always wanted to be a cartoonist and draw the books. When that didn't work out I started collecting them."

In the same fashion as stamp and coin collectors, White and other comic book fans enhance their individual collections by trading or buying outright on the open market. There are several firms, White said, that deal exclusively in the sale and purchase of comic books.

White's wife, Ruth, and their 5-year-old daughter, Sunday Elizabeth, approve of his hobby.

"As a matter of fact, Sunday shows a lot of interest in the books," said White. "She likes to draw, too. Maybe one day, she'll be a cartoonist, like I always wanted to be."

The charter of the Academy reads as follows: "The Academy shall endorse a code of fair practise in the selling ant trading of comic books and related collector's items."

As big as comic selling and trading has become today, such a code is not only desirable but necessary. I had always assumed that if a dispute arose under this section of the charter of the Academy, the executive secretary would either investigate it himself or delegate it to some member of Board and that a report would then be filed with the executive secretary and published in the Academy's newsletter--The Comic Reader. Well, this process has never been followed and the Code has never been written or enforced.

The necessity of such a Code is pointed out by Danny Cassidy's

letter of complaint in Comic Reader #35. In relative worth of the books, the amount of money involved in the dispute is not small by any means. I refuse to take sides in it--as others should--because only one side of the dispute has been presented and there has been no investigation into the matter. Danny has good grounds for complaint if what he claims is actually true. However, this is a decision to be made only after an investigation into the affair. Such an investigation should definitely be made. No such complaint should be discounted as just a misunderstanding if there is any evidence to support the claim and how can this be determined without some checking as to what the facts actually are.

The Academy wants to become stronger and to work for the benefit of fandom in general. Well, here is a perfect example of how the Academy can be of real service to fandom. If this complaint is not followed up, I can understand how Danny would become disillusioned with the Academy. However, I don't think the Academy is corrupt as he seems to imply but may be doomed to failure if it doesn't take a more active role. There is no need for a study of the virtues and drawbacks of establishing such a Code. It is needed as soon as possible. A means to enforce it is readily at hand and should be used in all cases of fraudulent claims and dealings.

Finally the winners of the Alley Awards for this year have been announced in part. Naturally I don't agree with all the choices but that is of no further importance since my ballot has already been counted. However, is this really a true representative picture of the opinions of fandom. The last Who's Who In Comic Fandom listed over 1,200 members in the Academy. How many of these actually voted? I would say that far less than a majority--probably closer to 300-400--for a very good reason. That reason is because they were circulated with the Comic Reader which has a circulation of only about 300. I doubt very much whether several hundred additional fans went to the trouble to mail a dime to Paul for a ballot even though they had intended to vote. There is one way to change this and give a more representative picture. The ballots should be distribution such as Rocket's Blast-Comicollector which reaches over 700 or as an enclosure with Alter-Ego which reaches almost a thousand fans. The choice is rather obvious. If this method was used there would probably be closer to 800 ballots filled--almost double of now.

It seems that I never run out of suggestions doesn't it! Well, here are two more. In Alter-Ego #4 and 6, Jerry and Roy's opinions and comments about the poll and the results of the poll made interesting reading. How, about returning the poll to this format for the 1965 awards. Either Roy or Paul could include these comments in an issue of Alter-Ego.

These awards are designed to be of importance and pride for the winners. The object is to make them be of special pride to the pros who win them so as to spur better efforts from them. So what does the Academy create? A plaster-of-Paris Alley Oop! The Alley Oop idea is great but the plaster?? Anyone who has had anything to do with it knows how fragile it is. Most likely a large number of them get broken while traveling through the tremendously effective U.S. mails. If the Academy really wants these to be important, why not create them as if they were--out of something that has a neat appearance and will last through rough handeling? I realize that this will cost, but this could be paid for by either increasing the dues or by donations from Academy members.

Next month I will have some comments on Marvel.

WANDERING MINER #2--published monthly by Derrill Rothermich, 606 West Eleventh Street, Rolla, Missouri 65401

[illegible] I [illegible] with [illegible] [illegible] [illegible]

[illegible] from the regular super-hero stories!

Next comes Magicman. The great advantage that [illegible] has over Merlin is that he is not invulnerable. However the fact that he is invulnerable is being overcome by having him fight other super-[illegible]. Get on back to Merlin. Having located him in war-torn [illegible] a stroke of genius

Speaking of War Novels, Sgt. Fury and his Howling Commandos over there really make you realize the turmoil and suffering in that wonderful hell.

Now that I am thoroughly off the subject of comic books, I might as well comment about some of the daily strips that run in the [illegible] newspapers. Such strips as PEANUTS, B.C., POGO, AND LI'L ABNER can often change your outlook on different subjects and on life in general. This is especially true with POGO and LI'L ABNER.

Now that I have mentioned LI'L ABNER. There [illegible] book published by Beacon this summer. It was called YOKUM DOWNTOWN to SHMOO. THE GASP WORLD of LI'L ABNER. It contained many of Al Capp's cream-of-the-crop stories. Among them were his stories about segregation, foreign aid, and the space program. Along with the stories were comments by Al Capp. The whole book was very enjoyable. If you did not get this book while it was available, you might look around for it now. That is if you enjoy this type of strip. To me, it was dollar well spent.

John T. Bray: Let's have more info about you and other writers and comics. Your feature and column in K.A. have filled a large gap in fandom. If it is possible, why don't you get some interviews with the artists and writers and feature them in either K.A. or your next issue of D.U.? Your info on Aussie comics is always interesting.

Richard [illegible]: Medic was a very interesting piece. Many thanks. Your three issue theme for the X-MEN is so wacky that Stan Lee just might jump on the idea! What a wild and wonderful three issues that would be!

Phil Castora and Agent X: I really envy you for the piece of detective work that you both came up with! Who would have suspected that some of the J.S.A. issues of ALL STAR were published out of sequence? I will be getting many of these issues very shortly, and I will be able to see these oddities for myself. Thank you for the very useful information.

It is a good idea to let the members of K.A. write about almost everything they want to. I don't think that articles should go wandering into Science Fiction and Edgar Rice Burroughs. Although I am interested in both of these subjects, many K.A. members might not be. So we ought to stay away from these two subjects in our discussions. Because writing about just comics, the members should be able to write about other subjects having to do with comics (comic strips, comic mags, and comic pocketbooks, etc.). Members should also be able to write about other adventure heroes that don't fit into the Science Fiction or E.R.B. fantasies, and are of interest to K.A. members (James Bond, Pulp, and Movie serials, etc.

[illegible] to give my comments [illegible] I've been reading [illegible] I've been reading [illegible] I've been reading

The original Bucky was also portrayed as being [illegible] the war. I will use the Red Skull [illegible] as an example. This story also originally appeared in CAP #1. I will [illegible] story [illegible] in this story Cap treats Bucky more as someone would a [illegible]. It is [illegible] where Cap and Bucky are going to find the Red Skull, Cap decides that it is better that Bucky stays away from this new case. [illegible] and sneaks out to find the Red Skull on his own. In the newer version of the story, Cap and Bucky split up and go in search of the Red Skull. From what I have seen it seems that Bucky is going to be treated as an older teenager rather than a child of about 10 or 12 years old. As I said before, this is premature so that Stan can very easily make Rick the second Bucky. [illegible] will probably be coming in a short time.

That's about it for this rash fellow Fred-Alan. Now I will leave you with some words from the Crypt Keeper. "Like old, you like a thriller-killer kiddies? Ah, but you want to know what happened to the beautiful woman on the I don't want to make you vomit right after you've finished the book. However, I will tell you that the woman wasn't very pretty after that werewolf got through with her. Hehehehe.....I will be back next issue with some more stories that will nauseate you. Pick up our chilling, thrilling next issue if you dare. Rather corny, but speeches like these seemed to intrigue the readers for a little while. That is until the computers and the [illegible] stepped in. Oh well, see you soon.

EXAMPLES OF THE

OLD AND NEW BUCKY

The above scenes are copyrighted by
THE MARVEL COMICS GROUP

The existence of this fan originated on March 31, 1944. A comparison of my intellect and behavior with the closeness of this date to April Fool causes much comment. And though it may be wished otherwise, due to a vision defect comic fandom shall not be loosing me to th military service.

The topics in my scope of interest include music-with a fondness preference for John Gary, Wayne Newton, Frank Ifield, Johnny Cash and Trini Lopez; E.R.B.-naturally I am a member of the Bibliophiles; movies (related material)-with a fondness for material on Buster Keaton and Buck Jones; and U.F.O.- I belong to many U.F.O. organizations. No, I have never been involved in any sightings, but find the subject matter fascinating.

In this state of such sport activity it is inevitable that I be an enthusiastic fan. This includes basketball- the Celtics continue to dominate the NBA and again will be world champions; baseball-the Red Sox always make this exceedingly difficult, their slogan being Wait 'Till Next Year; football-the Patriots will prove their ability by taking the title next December; and hockey. Hockey is only slight due to the Bruins poor showing. But this has begun to be rectified. The Bruins though in last place have improved. And regular weekly games on television has created much interest. And a new indoor skating arena has been opened within a mile of my place of residents. Various hockey games and tournaments have been presented, all pelping to improve enjoyment of this sport. And as most people I enjoy candlepin bowling, even with my average.

I also am a fan of science fiction and fantasy, with predominance of sword and sorcery. This has never developed as much as I would have wanted, for few of these magazines appear in this area. Though this is a very large city, Analog, Amazing and Fantastic are the only ones that I have ever located. I had made an attempt to intergrate the field of SF*F fandom. But with such a large organization little is learned or accomplished from near inactivity. I felt I lacked enough zellest to infiltrate the ranks of this complex group. My other activities are diffucult enuogh to maintain a proper mode of order. But because this field, as comicdom, is populated with so many fine people, if I have more time in the near future I may again attempt such an undertaking.

Comics naturally are my main source of relaxation. As with the majority of fen my interest and introduction to comics came from the material of Walt Disney, with some Dick Tracy, Joe Palooka and Lone Ranger. My interest in this type material was sustained until I had amassed a collection of nearly 400 such items. I was then immature (remarks are made that I still am) and did not have interest in the heroes and E.C. work , damn it!

There came a lull in my interest about the time of the inception of the comics code, when I sold these items to a local dealer at the rate of 2¢ each. I felt most fortunate to unload this material without having to throw it all away. A profit of 2¢ was good until I became aware of inflation, and the prices offered by [illegible] material.

I bought a few of the Superman-Batman items only until the appearance of Brave & Bold #29 featuring the JLA. This was my first encounter with Green Lantern, and cultivated my interest in the other heroes and comics available. Now I am "hooked", and will remain thus so long as there are artists such as Manning, Anderson, Kubert, Wood and Infantino; and comics as Magnus, Spiderman, Hawkman, Daredevil, Doom Patrol and Dr. Strange. Though I would like to see Kubert return to Hawkman and Anderson doing a new Atomic Knights comic.

A most significient event in my career came with the arrival to my mailbox of an unenspiring looking little pamphlet of blue printing with accompanying art. My first comment was "What in h--- is this crap?". Alas, my inquisitiveness was quickly quelled, for on closer inspection I found this "thing" to be On The Drawing Board #6. Upon reading the goodies within I immediately became interested in this subject, and wondered as to what other lunatics were so interested in this matter of comic books. Since then I have obtained all the zines I could-unfortunately the c ud with the good. And this now has evolved to my current position on the Academy Executive Board, and membership to K-a.

A major facite of this hobby that for me may never be fulfilled is attending comicons and con meets. Being in a area of sparce comic fen con meets seem an unreality for mue time to come. The only solution is to attend meets out of state. The most practical and inexpensive mode of transportation is by auto. But because of my poor eye sight I am unable to obtain a driver's license. And the Boston & Maine railroad has recently cancelled much of its passenger service to most cities, Lawrence included. The remaining form of travel is by bus. And this also is on shaky terms. I hope I will someday be able to attend some gathering, though they may be better without my presence.

This defect has limited much my choice of occupation, already having missed many fine jobs I could easily have had but for my vision. My vision will not improve. And though it does not cause me much difficulty in reading, I must be careful of overtaxation. I hope this will not hamper my attempt at fulfillment of contribution to K-a, and my other fandom activity. If it does, please bear with me.

* * * * * * * * * * * *

A national comic leading library will not become a reality. Myself I would have preferred a library, since I posses very few rare or old time comics. But I did not think it would materialize. For as has been generally stated comics cannot take much handleing without deterioration. And reimbersement is little consolation for ones prized issues having been mutilated. Though no Academy library we may have them from private individuals, such as Danny Cassidy. That is if Danny's comments in Comic Favorite #2 materialize, and the Comics Adventurers Club is formed. I certainly hope that this or some other is started. Though more expensive than would be from the Academy, private fen libraries seem to be the only solution.

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In themselves the price of microfilms is expensive. But these are cheap when considering the time and effort required to have filmed and processed. And in comparison to the price of the original the expense is almost non-existent. A tip of the hat to Jerry for this.

* * * * * * * * * * *

Proably the most discussed topic in comicdom has been the controvercy over prices charged for back-date comics. Because of such prices I have discontinued any attempt to acquire a collection of these items. And these prices are very little enticement to new fen who contemplate joining fandom. I most certainly would like a reduction, to see the prices brought back to reality. I work and cannot afford such extravagance. So what of the majority who still attend some form of school and have limited funds? It is little encouragement. But I feel no animosity toward those people as the dealers, it is their business. (Howard Rogofsky continues to be the recipient of a barrage of insults. True, many of his prices are outrageous. But I have obtained from him a copy of Comics And Their Creators at almost half the price I have yet to see. And he has others such as this). If I were selling my collection I would want to sell for what I could obtain without having to submit to regulations imposed on me. And if these prices drew poor response I would lower them accordingly. Because of this price limitations should be left to the conscience of the individual. And hopefully the microfilms, and private comic libraries, will help to create a reason and need of reduction.

* * * * * * * * * * *

Recent indication is that we are not ready for a Hall of Fame. The nominations of the committee are deserving. But as mentioned in various sources sufficient knowledge of this subject is lacking [illegible] the fandom majority, myself not excluded. And being only from a handful of fans these awards would have little significance. This undertaking may meet with more success in the future.

* * * * * * * * * * * *

If "All In Color For A Dime" was such a fine series why can't these articles be reprinted in one volume for we who were unable to penetrate the XERO mailing list? And with the publishing quirk of Mr.Lupoff there are undoubtably countless many.

* * * * * * * * * * * *

The Academy definitely needs a change in title. Comic Book is overly simplified, and Arts & Sciences is to formal and misleading. A more definitive title would be Academy of Comic Art Fans & Collectors, or Panel Art. Either is more useful for our purposes. They are the best definitions to as yet appear.

* * * * * * * * * * * *

Many fans, as myself, are staunch supporters of the newspaper strips. For the strips still contribute more of the better features of art and story. And this field should have recognition. Atleast six new catagories should be added to the Alley Awards-best humorous Sunday and daily strip, best adventure Sunday and daily strip, and best Sunday and daily artist. And I beleive a needs stipulation would be that a winner of any given catagory be ineligible the following year. This to prevent a specific strip or artist from continuously dom predominating the awards (a fault of the current form of nomination.

* * * * * * * * * * * *

The Card Collector #36, June 1964, 25¢ (Has been discontinued for the present). Page #2 shows a picture of Superman Gum, card #22-Superman being attacked by wolves. Superman Gum is a 72 card set in full color, each scene depicting a different adventure, and was published in 1940. Does anyone have these cards, or further information pertaining to them?

* * * * * * * * * * * *

...AND
HEAD

Dear Buddy:

I would [illegible] truly Montreal convention [illegible] July [illegible] for anything, and I [illegible] that's [illegible] be there - in essence a formal confederation, as I [illegible] hope to [illegible] there, or at least, & [illegible] of a year which I'll [illegible]. If you [illegible] 1... out [illegible] Halloween [illegible] Collector's review of the San Francisco [illegible] (...name) [illegible] in my opinion, [illegible] (you [illegible] [illegible] Collector [illegible] in my opinion." [illegible] [illegible] ...or, as [illegible] [illegible] [illegible]

[illegible]

MASTER COMICS (Fawcett Group)
[illegible] (Last issue dated Mar.(?).)
1941: #10-21 (Monthly)
1942: #22-33 (Mon.
1943: #34-45 (Mon.
1944: #46-56 (Mon. exc. Dec.)
1945: #57-64 (Mon. thru Apr., then bi-monthly)
1946: #65-75 (Mon. exc. Feb.
1947: #76-86 (Mon. exc. Jan.)
[illegible] #87-98 (Mon.)
1949: #99-110 (Mon.)
[illegible] (Bi-mo. then bi-monthly)
1951: #120-125 (Bi-monthly, for even months)
1952: #126-131 (Bi-monthly, for even months)
[illegible] (Bi-monthly; last issue dated [illegible])

[illegible]
(1) Bulletman & Capt. Marvel battle Cap[illegible] #2!
(2) Bulletman & Capt. Marvel Jr. together #22.
(3) Capt. Marvel appeared on the cover only #[illegible]0, 26.

Features:

Bulletman #6?, 7-82, 84-105. Cf. #7-20.
Minute-Man #11-49. Cf. #13, 16-18.
[illegible] Jr. #22-133. Cf. #22-133. Origin in Whiz #[illegible].
[illegible] 2-22. (Costumed character)
[illegible] (Costumed character)
Masterman #1?, 2-5-? Cf. #2, 5, others?
[illegible] #57. [illegible] #68-69, 72, Cf. #60, 52, 62-64.
Origin in C.M.A.#35.
Nyoka, [illegible] #[illegible]-129-? (Serial heroine)
Hoppy, the Marvel Bunny #[illegible]. (Funny animal with Shazam power)
Mary Marvel #118.

Additional Notes:
(4) Introduction of Radar in MASTER by Capt. Marvel Jr. #50.
(5) Origin of Bulletgirl in Bulletman tale #13.
(6) Capt. Marvel Jr., Bulletman & Bulletgirl appear in Minute-Man tale #41.
(7) Early issues of MASTER were large size. Data needed.
(8) Special miniature editions of MASTER appeared. Data needed.

Issues for which data is needed: #1, 3-6, 8, 12, 14-15, 19, 106, 130-132.

EDITOR: After we finish off the Fawcett Group, what comics group would you like to have data for next? Timely? Necgor? Fox? You name it. We'll try to comply.

A Checklist Of Showcase and Brave & The Bold Comics

By Tom & John Mc Geehan

Showcase

( )#1 Fire Fighters (M-A'56)
( ) 2 King of the Wild
( ) 3 Frogman
( ) 4 Flash
( ) 5 Manhunter
( ) 6 Challengers of the Un.
( ) 7 "
( ) 8 Flash
( ) 9 Lois Lane
( )10 "
( )11 Challengers
( )12 "
( )13 Flash
( )14 "
( )15 Space Ranger
( )16 "
( )17 Advs. on Other Worlds
( )18 " (Adam Strange)
( )19 "
( )20 Rip Hunter,Time Master
( )21 "
( )22 Green Lantern
( )23 "
( )24 "
( )25 Rip Hunter
( )26 "
( )27 Sea Devils
( )28 "
( )29 "
( )30 Aquaman
( )31 "
( )32 "
( )33 "
( )34 Atom
( )35 "
( )36 "
( )37 Metal Men
( )38 "
( )39 "
( )40 "
( )41 Tommy Tomorrow
( )42 "
( )43 Dr. No
( )44 Tommy Tomorrow
( )45 Sgt. Rock
( )46 Tommy Tomorrow
( )47 "
( )48 Cave Carson Advs. In-
( )49 " side Earth
( )50 I Spy

Showcase---cont.

( )51 I Spy
( )52 Cave Carson
( )53 G.I. Joe
( )54 "
( )55 Dr.Fate & Hourman
( )56
( )57
( )58
( )59
( )60
( )61
( )62
( )63
( )64
( )65

Brave and the Bold

( )#1 VP GG SK (Aug-Sept'55)
( ) 2 VP GG SK
( ) 3 VP GG SK
( ) 4 VP GG SK
( ) 5 VP RH SK
( ) 6 VP GG SK
( ) 7 VP GG SK
( ) 8 VP RH SK
( ) 9 VP RH SK
( )10 VP RH SK
( )11 VP RH SK
( )12 VP RH SK
( )13 VP RH SK
( )14 VP RH SK
( )15 VP RH SK
( )16 VP RH SK
( )17 VP SK
( )18 VP SK
( )19 VP SK
( )20 VP SK
( )21 VP SK
( )22 VP SK
( )23 VP (titled VP)
( )24 VP (titled VP)
( )25 Suicide Squad
( )26 "
( )27 "
( )28 Justice League of America
( )29 "
( )30 "
( )31 Cave Carson
( )32 "
( )33 "

Brave and the Bold---cont.

( )34 Hawkman
( )35 "
( )36 "
( )37 Suicide Squad
( )38 "
( )39 "
( )40 Cave Carson
( )41 "
( )42 Hawkman
( )43 "
( )44 "
( )45 Strange Sports Stories
( )46 "
( )47 "
( )48 "
( )49 "
( )50 Green Arrow & Jonn Jonzz
( )51 Aquaman & Hawkman
( )52 Sgt. Rock
( )53 Atom & Flash
( )54 Kid Flash, Aqualad, Robin
( )55 Metel Men & Atom
( )56 Flash & Jonn Jonzz
( )57 Metamorpho
( )58 "
( )59 Batman & Green Lantern
( )60
( )61
( )62
( )63
( )64
( )65
( )66
( )67
( )68
( )69
( )70

This listing is dedicated to John Ryan and has been arranged & typed by Tom Mc Geehan, and the info is taken from my comics, info I gathered as they came out, and from my brother's, John's, old info on them (he had a complete set of them at one time, of B&B). Exact info on B&B#1 thru 24 I did not have, so I took it from Rick Norwood's info in the Comic World #4. Tho Rick says #6 & 7 had Silent Knight (SK), Golden Gladiator (GG), and Robin Hood (RH) in, I believe this incorrect. I think #6 & 7 had SK, GG, and Viking Prince (VP). Arthur Lortie lets us know in CW#5 that Joe Kubert drew and Robert Kanigher wrote these stories in B&B #1 thru 24. ---Tom.

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A Checklist Of SF/Horror Movie Magazines

compiled by Thomas Mc Geehan

First is listed all of the publishing companies, in alphabetical order, of the magazines (science fiction, horror, western, serials, etc. type movie mags), with their addresses, and availability of back issues, or if the mag has been discontinued. Then is listed the title and the company of the mag (underlined) beneath which is: parantheses to check which issues you have; the number of the issue; the date (if it has an asterik after the month it means that the issue is undated but came out in that month); the volume & number of the issue or dashes if it has no volume number; the price; and the number of pages of each issue, which include covers. Unfortunately, my listing is not complete! Even tho I bought the issues at the time (e.g., WFC#1 thru 4?, Moster Parade # ??, etc.), I didn't copy the info down on them and I've sold or lost the issues since then. I did replace some old issues, such as FM of Filmland, which I have complete except for #7 & 8 (with #1 & 2 being British editions). If anyone does have any additions to my listing, please let me know about them so I can pass them along to K-A readers.

Black Shield Pub., Inc. published FANTASTIC MONSTERS OF THE FILMS ("FanMo" for short, now discontinued, #7, Vol. 2#1, being the last issue).

Charlton Publications, Inc., Charlton Building, Derby, Conn., publishes HORROR MONSTERS (back issues available at 40¢ each, #7 thru 10); HM PRESENTS (#1 "Black Zoo" available for 40¢); MAD MONSTERS (#2 and 6 thru 9 available at 40¢ each); TALES OF TERROR (#1, not advertised but you could try for it for 55¢ if you care to); and WEREWOLVES & VAMPIRES (#1 out of stock).

Fair Publishing, Ltd., 4 West 40th St., New York 18, NY, publishes 3-D MONSTERS (#1 could be available for 55¢ or 60¢).

Gothic Castle Publishing Co., Box 43, Hudson Heights Station, North Bergen, New Jersey, publishes CASTLE OF FRANKENSTEIN (back issues of #1 thru 5 available at $1 each) and THE JOURNAL OF FRANKENSTEIN (discontinued, but #1 available at $1).

Herald House, Inc., 11 E. 17th St., NY 3, NY, publishes TALKING PICTURES (#1 & 2 could be available for 55¢ or 60¢ each).

Magsyn Publications, Inc., published WORLD FAMOUS CREATURES (now discontinued, #4 ?? being the last issue).

Non-Pareil Publishing Corp., 625 Madison Avenue, NY, NY 10022, publishes MONSTERS TO LAUGH WITH (#1 thru 3 could be available for 30¢ or 35¢ each).

Warren Publishing Co., 1426 E. Washington Lane, Philidelphia, Penn. 19138, publishes THE BEST FROM FM of Filmland (a paperback book, available for 60¢); CREEPY (#1 & 2 are (cont.)

(cont.) available at 50¢ each); FAMOUS FILMS (#2 is "Curse of F and Horror of D", but I don't know what they consider #1, so I'm going to count "Horror of Beach Party" as #1 and "The Mole People" as #1a; all three are available at 50¢ each); FAMOUS MONSTERS of FILMLAND ("FM" for short, #23 thru 32 available at 60¢ each); FM YEARBOOK (there have been three of these, which could be counted as FM#18½, 24½, and 29½, which contained reprints from FM#1-6, 1-11, and 8 early issues respectively, with #3, the 1965 yearbook, being available for $1); MONSTER WORLD (#1 thru 3 available at 50¢ each); SCREEN THRILLS ILLUSTRATED (#1,3,4 are available at $1 each, #5 & 6 for 75¢ each, and #9 & 10 for 60¢ each); SPACEMEN (#5 thru 8 are available at 50¢ each, right now I believe this mag is unofficially folded); SPACEMEN YEARBOOK (only one of these came out, which could be counted as #8½, out of stock); and WILDEST WESTERNS (#1 & 2 of this was called "Favorite Westerns of Filmland", it folded with #6, tho #2,4,5, & 6 are available at 50¢ each). If you want to order these, or any other mags listed here, from the various companies, you better do so fast. Some of the ones I listed might be sold out by the time you read this! I notice FM#27 & 28 are already sold out, for example.

????? I don't know the companies who put out MONSTER PARADE, MONSTERS & THINGS, and SCREEN CHILLS (and I had MP at one time too, and my brother, John, had M&T!!! this makes me mad!).

The Best From Famous Monsters
Warren, 4¼" x 7½" pb library

( )	#1	June	'64	52-290, 50¢	164
( )	2				

Castle of Frankenstein
Gothic Castle

( )	#1	Jan	'62	(V1#1)	35¢	68
( )	2		*'62	(V1#2)	35¢	68
( )	3		*'63	(V1#3)	35¢	68
( )	4	May	'64	(V1#4)	35¢	68
( )	5		*'64	(V2#1)	35¢	68
( )	6					
( )	7					

Creepy
Warren

( )	#1	Dec*	'64	(----)	35¢	52
( )	2	Feb*	'65	(----)	35¢	52
( )	3					
( )	4					

Famous Films
Warren

( )	#1		*'64	(----)	35¢	68
( )	1a		*'64	(----)	35¢	68
( )	2	Dec	*'64	(----)	35¢	52
( )	3					

Famous Monsters Yearbook
Warren

( )	#1	F-Sum	'62	(----)	60¢	100
( )	2		*'63	(1964)	60¢	100
( )	3		*'64	(1965)	60¢	100
( )	4					

Fantastic Monsters
Black Shield

( )	#1	Sept*	'62	(V1#1)	50¢	70
( )	2	Nov*	'62	(V1#2)	50¢	70
( )	3	Jan*	'63	(V1#3)	50¢	70
( )	4	Mar*	'63	(V1#4)	50¢	70
( )	5	May*	'63	(V1#5)	50¢	70
( )	6	Aug*	'63	(V1#6)	50¢	60
( )	7	Nov*	'63	(V2#1)	50¢	60

Horror Monsters Presents
Charlton

( )	#1	Fall	'63	(----)	35¢	68
( )	2					
( )	3					

The Journal of Frankenstein
New World Enterprises Syndicated Inc. (now Gothic)

( )	#1		*'59	(----)	50¢	40

Famous Monsters of Filmland
Warren

( )#1	Feb*	'58	(V1#1)	35¢	68
( ) 2		*'58	(V1#2)	35¢	68
( ) 3	Apr	'59	(V1#3)	35¢	68
( ) 4	Aug	'59	(V1#4)	35¢	68
( ) 5	Nov	'59	(V1#5)	35¢	68
( ) 6	Feb	'60	(V2#1)	35¢	68
( ) 7	June	'60	(V2#7)	35¢	68
( ) 8	Sept	'60	(V2#8)	35¢	68
( ) 9	Nov	'60	(V2#9)	35¢	68
( )10	Jan	'61	(V3#1)	35¢	68
( )11	Apr	'61	(V3#2)	35¢	68
( )12	June	'61	(V3#3)	35¢	68
( )13	Aug	'61	(V3#4)	50¢	100
( )14	Oct	'61	(V3#5)	35¢	68
( )15	Jan	'62	(V3#6)	35¢	68
( )16	Mar	'62	(V4#1)	35¢	68
( )17	May	'62	(V4#2)	35¢	68
( )18	July	'62	(V4#3)	35¢	68
( )19	Sept	'62	(V4#4)	50¢	100
( )20	Nov	'62	(V4#5)	35¢	68
( )21	Feb	'63	(V4#6)	50¢	100
( )22	Apr	'63	(V5#1)	50¢	100
( )23	June	'63	(V5#2)	50¢	100
( )24	Aug	'63	(V5#3)	50¢	100
( )25	Oct	'63	(V5#4)	50¢	100
( )26	Jan	'64	(----)	50¢	100
( )27	Mar	'64	(----)	50¢	100
( )28	May	'64	(----)	50¢	100
( )29	July	'64	(----)	50¢	100
( )30	Sept	'64	(----)	50¢	100
( )31	Dec	'64	(----)	50¢	100
( )32	Mar	'65	(----)	50¢	100
( )33					
( )34					
( )35					
( )36					

Horror Monsters
Charlton

( )#1		*'61	(V1#1)	35¢	68
( ) 2		*'61	(V1#2)	35¢	68
( ) 3		*'62	(V1#3)	35¢	68
( ) 4		*'62	(V1#4)	35¢	68
( ) 5		*'62	(V1#5)	35¢	68
( ) 6	Fall	'63	(V2#6)	35¢	68
( ) 7	Wint	'63	(V2#7)	35¢	68
( ) 8	Sum	'64	(V3#8)	35¢	68
( ) 9	Fall	'64	(V3#9)	35¢	68
( )10	Wint	'64	(3#10)	35¢	68
( )11					
( )12					
( )13					

Mad Monsters
Charlton

( )#1		*'61	(V1#1)	35¢	68
( ) 2		*'61	(V1#2)	35¢	68
( ) 3		*'62	(V1#3)	35¢	68
( ) 4		*'62	(V1#4)	35¢	68
( ) 5		*'63	(----)	35¢	68
( ) 6	Fall	'63	(----)	35¢	68
( ) 7	Spri	'64	(----)	35¢	68
( ) 8	Sum	'64	(----)	35¢	68
( ) 9	Wint	'64	(----)	35¢	68
( )10					
( )11					
( )12					
( )13					

Monster Parade
??

( )#1	Sept	'58	(V1#1)		¢
( ) 2	Nov	'58	(V1#2)		¢
( ) 3	Dec	'58	(V1#3)		¢
( ) 4					
( ) 5					
( ) 6					

Monsters & Things
??

( )#1		'	( )		¢
( ) 2	Apr	'59	(V1#2)		¢

Monsters To Laugh With
Non-Pareil

( )#1		*'64	(----)	25¢	36
( ) 2		*'64	(----)	25¢	36
( ) 3	Jan*	'65	(----)	25¢	36
( ) 4					
( ) 5					
( ) 6					

Screen Chills
??

( )#1		'	( )		¢

Wildest Westerns (#1-3 were titled FW of Filmland)
Warren

( )#1	May	'60	(V1#1)	35¢	68
( ) 2	Aug	'60	(V1#2)	35¢	68
( ) 3	Oct	'60	(V1#3)	35¢	68
( ) 4	Jan	'61	(V1#4)	35¢	68
( ) 5	May	'61	(V1#5)	35¢	68
( ) 6	Aug	'61	(V2#2)	35¢	68

Screen Thrills Illustrated
Warren

( )	#1	June	'62	(V1#1)	35¢ 68
( )	2	Sept	'62	(V1#2)	35¢ 68
( )	3	Jan	'63	(V1#3)	35¢ 68
( )	4	Mar	'63	(V1#4)	35¢ 68
( )	5	July	'63	(V2#1)	50¢ 68
( )	6	Oct	'63	(V2#2)	50¢ 68
( )	7	Feb	'64	(V2#3)	50¢ 68
( )	8	May	'64	(V2#4)	50¢ 68
( )	9	Aug	'64	(V3#1)	50¢ 68
( )	10	Feb	'65	(V3#2)	50¢ 68
( )	11				
( )	12				
( )	13				

Spacemen
Warren

( )	#1	July	'61	(V1#1)	35¢ 68
( )	2	Sept	'61	(V1#2)	35¢ 68
( )	3	Apr	'62	(V1#3)	35¢ 68
( )	4	July	'62	(V1#4)	35¢ 68
( )	5	Oct	'62	(V2#1)	35¢ 68
( )	6	Jan	'63	(V2#2)	35¢ 68
( )	7	Sept	'63	(V2#3)	50¢ 68
( )	8	June	'64	(----)	50¢ 68
( )	9				
( )	10				

Monster World
Warren

( )	#1	Nov	'64	(----)	35¢ 68
( )	2	Jan	'65	(----)	35¢ 68
( )	3	Apr	'65	(----)	35¢ 68
( )	4				
( )	5				
( )	6				

Spacemen Yearbook
Warren

( )	#1		*'64	(1965)	50¢ 68
( )	2				

Tales of Terror
Charlton

( )	#1	Sum	'64	(----)	50¢ 84
( )	2				
( )	3				

Talking Pictures
Herald House

( )	#1		'	( )	¢
( )	2	Dec*	'64	(----)	50¢ 76
( )	3				
( )	4				

3-D Monsters
Fair Pub. Ltd.

( )	#1	Dec*	'64	(V1#1)	50¢ 52
( )	2				
( )	3				

Werewolves & Vampires
Charlton

( )	#1		*'62	(V1#1)	35¢ 68
( )	2				

World Famous Creatures
Magsyn

( )	#1	Oct	'58	(----)	35¢ 68
( )	2	Dec	'58	(----)	35¢ 68
( )	3	Feb	'59	( )	¢
( )	4		'59	( )	¢
( )	5				

As you can see, I've left extra spaces so you can fill in the data on the new issues as they come out, if you care to. On the ones that have folded I have left no spaces, except where they could be more issues that I don't have info on. There is a WFC issue for June'59, but I don't know its #, so there's at least 4 WFC, if not 5 or more. MONSTER PARADE has a Sept'59 issue (# ?), so there's at least four MP, if not 6 or more of them. I must also mention another mag of possible interest, not included in this listing, SCREEN FACTS (available from Alan G. Barbour, SF, POB 154, Kew Gardens 15, NY at 75¢ each or 6 for $4.25, latest issue #6, and back issues #3-6 available at $1 each) a 5½" x 8½" offset or lithoed mag available only thru the mail. #1-6 have contained articles on Roy Rogers & Gene Autry, Bela Lugosi, Republic Serials, Frankenstein, etc.

LA H-EXAMINER
(Daily) (continued)

Buz Sawyer. This strip was carried in the EXAMINER and was, is still carried in the HERALD-EXAMINER.

Rip Kirby. This strip was carried in the EXAMINER and was carried in the LA H-EXAMINER until 2/4/64, which is the date of the last RK strip they published.

Phantom,The. This strip was carried in the LA HERALD & EXPRESS and was & still is in the LA H-EXAMINER.

Flash Gordon. This strip was carried in the LA HERALD & EXPRESS until 10/14/62; which is the date of the last FG strip they published.

Sam's Strip. This strip was started in the LA HERALD & EXPRESS on 10/16/61 and discontinued on 1/5/62; which was the date of the last SS published in the paper.

James Bond. This strip was started in the LA HERALD-EXAMINER on 6/1/64 and was put on the comic page, right above the PHANTOM strip making it possible to cut out the JB & P strip in 'one piece'. This helpful pratice to collectors was discontinued on 1/25/65, which day they put the JAMES BOND strip in the Classified section of the paper and took out HI & LOIS from CLASSIFIED & put it in JAMES BOND's place in the comic section. To ad 'insult to injury' they published a letter later on from a woman thanking them for the switch as she greatly enjoys the HI & LOIS strip and now doesn't have to search for it. No mention is made of the fact that us JB strip collectors now have to get the comics page AND the page with the one JB's strip on it; causing us to waste more time & energy just so some 'censored' persons can read HI & LOIS on the comics page. This is just one more example of why comic strip collectors feel like 'throwing in the towe

When the LAE and the LA H&E combined to form the LA H-E the paper printed two pages of daily comics until 2/5/64, on which day they gav us only one page of daily comics. This was a loss, as RIP KIRBY was one of the strips that bit the dust.

LOS ANGELES MIRROR
(Daily)

Buck Rogers. This strip was carried in the LAM until 1/5/62, which is the date of the last BR published in the paper. It is also the date that the LAM itself bit the dust.

ORANGE DAILY NEWS
(Daily)

Superman. This strip was & still is published in the paper.

EVENING NEWS,THE (Garden Grove)

Superman. This strip was carried in the paper until sometime in 1962 when it was dropped by the paper.

Tarzan. This strip was carried until it was dropped sometime in 1962; then started again later on and finally dropped for good.

FULLERTON NEWS TRIBUNE
(Daily)

Superman. This strip was & still is carried in the paper.

ANAHIEM CALL BULLETIN

(Sunday)

Saint,The. This strip was carried in the paper until an unknown date I do not know if they droped the strip before the syndicate discontinued it or not.

Superman. This strip was & still is carried by the paper.

(Daily)

Saint, The. This strip was carried in the paper until it was dropped in "you tell me". As with the Sunday strip, it is not known if they quit publishing the strip before the syndicate quit producing it.

Superman. This strip was & still is carried in the paper.

BREA PROGRESS

(Daily)

Superman. This weekly paper carried six strips per paper per week until Janaary of '60 when they dropped the strip.

LA HABRA STAR

(Daily)

Superman. This paper could have continued on with the strip after the BP dropped it or they could have been carrying it all along. Whatever the case, the LA HABRA STAR was a twice a week paper that carried 3 strips per issue in January of '60. They did this until September of 1960 when they commenced publishing 3 times a week and carried only two strips per paper. I don't know if they still carry the strip; but I do know that my supply for it 'dried up' in January of 1961 when the place that gave me 95% of my copies of the Fullerton Orange, Anaheim & Garden Grove papers ceased giving them.

The rest of the papers in the county or neighboring counties to my knowledge do not carry ANY of the strips that I collect. My supply of daily Tarzan strips comes from two out of state papers. One is the LITCHVILLE BULLETIN and the other is the MC LAUGHLIN MESSANGER. They are both weekly papers and we can get the daily Tarzan strips for an average of 2¢ apiece.

I realize that only an avid comic strip fiend would/will be interested in the above 'gab' and it is for these very few fellow fiends of stripdom that the 'information' was compiled & printed up. Since I wanted to do it for their benefit, I decided I might as well do it for K-ALPHA or inclusion in same as well; helping me to remain an active member therein. If one doesn't care for any of the above, all they have to do is glance at or skip read through it without any loss to themselves; since if I had not printed it it would just have meant 3 sheets of less material in an issue of KA and NOT 3 sheets of different material!

More Info, Comments and Just Plain Gab

No one has yet to come up with any corrections to my listing of one-shot comics (K-a#4), but Bill Thailing has supplied me with one addition to it. The following is a quote from Mr. Thailing's letter of January '65. "Naturely I was much interested in your Dell listings paper. Many thanks for mentioning my name in connection with helping on it. I only have one addition to make to it. Dell (R&W) Large Feature Comic #12 was: 12) Private Buck. artwork by Clyde Lewis from 1941 & 42 daily newspaper panels. I don't know how this little fact escaped me back in the early days when I was doing resear as a lad, but escape me it did. I only recently found a copy of this book." Unquote. This is an addition to the listing of Dell Black and White Large Feature Comics and goes right after the line that reads: "The series dmed with #11 and there were no more after that."

The distribution of Marvel Comics in Santa Ana has deteriorated to a point where it is practically nonexistant. The monthly average stock for the newsstands in our town for the last three months has been three current titles arriving 2-3 weeks late and two titles with last month's issue. It won't be long and the Marvel Comics Group might as well be out of business as far as the sale of their pubs in our ~~burg~~ town goes. As mentioned previously, our newsagents don't give a hoot whether any comics come in at all or not. All I get from Ernie when I mention or comment on the sad state of distribution of the comics I collect in our town is a "You still crabbing about comics??" Why should he be concerned about"funny books" when he can sell over a hundred copies of CANDY in two weeks time! He is cramped for storage space, so why waste it on comics when his bread and butter is in FANNY HILL, THE CARPERBAGGERS, HARLOW and similar tales. Unfortunately the livelyhood of any worthwhile newsstand is in its sex oriented material and I suspect that Ernie would welcome the additional storage space and elimanation of a "nusiance" that would result if all comics ceased publication.

Ernie told me that the "do gooders" frown on the spicy material he pedles, but can't do a darn thing about it since everything he sells is legal. The last time they tried was five years ago when he made the front page of the weekly throw away paper two weeks running. They can't mention names (libel laws you know) so they had to content themselves with pointing out how his place was a block away from the police station and a stone's throw from city hall. No one ever picketed the place and about the only thing that the anti ~~fff~~ smut campaign accomplished was to fill up newspaper space.

Ernie never has shoplifters arrested. He just takes the material away, tells them what they are (a thief), throws them out and tells them never to come back. This is the best & only way, since it wouldn't pay to try to have someone arrested for swiping girlie mags. With the laws & lawyers they have now days, it wouldn't be worth the time, trouble and adverse publicity such an act would bring. He keeps a pretty good watch on the place (via the use of mirrors) and very little material is stolen. He also has his customers pretty well trained and it is rarely that someone will attempt to pry the staples of the mags so they can read them without purchasing same.

Bill White couldn't stir up enough interest on comic strips to warrent publishing a fanzine on them and one of the main reasons in my opinion for the disinterest is that to many action & adventure strips are or have been replaced with comedy ones; including some of the crapiest 'one-shots' ever to see newsprint. My brother and I started collecting newspaper strips back in August of 1959; but instead of collecting all strips worth saving we unfortunately limited ourselves to acquiring as many copies as we could get from neighbor's papers of eight strips. These are: Superman; Tarzan; Flash Gordon; Buck Rogers; The Phantom; Mandrake; Buz Sawyer & The Saint. Later on we added Prince Valiant; Rip Kirby; Sam's Strip & James Bond to the 8; making a total of 12 different comic strips we save for re-reading & posterity. A collector's set of Sunday & daily strips for all 12 titles was/is by no means available; but it was a goldmine back in '59 & '60 compared to the baren wasteland available today. To give you some idea of how real this collector's nightmare has become I'm going to list what, if any, of these strips have been carried by papers I could/can acquire from various sources at no charge since August of '59 and the exact or aproximate date that these strips were dropped by various papers. All California one.

Sahta Ana Register (Sunday)
Superman. This strip has been and still is carried by the SAR; but the size of it various from 1/3 of a page (two rows of frames) to 1 2 page (three rows of frames; making it complete) to a tabloid strip every once in a great while.

TARZAN. The Tarzan strip began in the SAR on 1/13/63 and is still running; tho like Superman its size varies from 1/3 to tabloid to complete. The Sunday comic section for the SAR is printed by the Acme Colorprint Company of San Berndino (now owned by the owners of the L. A. Times; but the Anti-Trust Division is trying to force the times to sell their interest in the three S.B. newspapers of which one, The S. B. SUN owns the colorprint company) and they appearently decide what strips and the size of same goes into the section. The Register figures that the more strips they carry, the more people they can satisfy; so they prefer cut strips in order to get the maximun amount of them per page. We have written numerous letters to the SAR concering the Sup & Tar strips and feel that they were/are a help in keeping the two strips in the paper; but their is little any one can do about getting them to use the complete version ALL the time. In fact, we consider ourselves lucky as long as the Acme Colorprint Company doesn't drop Sup or Tarz for that Sunday in order to make room for advertising. One would think that a non-serial and/or comedy strip would be dropped instead of a 'continuing drama' one when space is needed to stick in an ad; but numerous times in the past it was the Sup strip that was left out while such things as 'The Smith Family', 'Winky Ryat', 'The Family Circus' and 'Carnival' were left in.

(Daily) The SAR hasn't and doesn't carry a single daily strip that we collect!

Los Angeles Times (Sunday)
Tarzan. The LAT dropped the Sunday Tarxan strip on 12/11/60; making 12/4/60 the last Sunday that they carried their always 1/3 Tarzan strip. It was given the boot because the paper felt that not enough readers cared for it to warrent using it. (continued on next sheet)

L.A. H-EXAMINER (Sunday) continued.

In April of '64 the LA H-E or rather The PUCK COMIC SECTION which the EXAMINER uses reduced the number of pages of their Sunday comic section from 10-8 down to 6-4 pages. They accomplished this by reducing the sizeof most all of the strips. The gist of the size reduction is that where they used to squeeze three strips to a page; they now get four. They don't get four strips to every page as advertisizing and the occasional '1/3' strip, '2/3rds' PV, & advertising prevents this; but they work enough in to cut the overall number of pages of the section and thereby the cost; which is the reason for the move in the first place. These 'reduced' strips are better in some cases; but for the worst in most. An example of a change for the better is THE PHANTOM which in its new 1/4 page version is complete except for the title frame; whereas in the 1/3 size you lose the top row of frames.

It is to bad tho that instead of cutting the Sunday strips they just don't reduce them all in size and still publish the complete strip as they do with STEVE CANYON. Steve Canyon is usually only two rows of frames; but it is always complete since the frames are made smaller to begin with. Actually to make the strip fit, they have to reduce or enlarge the width in conjunction with the length; so the 1/3 page strip is longer than the half page one! I doubt very much if the artists ads on to the strip, so he must draw it for the 1/3 page version and the publisher deletespart of its length in order to get the correct width for the 1/2 page versic Just compare any 1/2 and 1/3 page SC strip for the same Sunday and you will easily see that this is so. What this all boils down to is that instead of the artistsdrawing the strips for 1/2 page publication with tabloids & 1/3 page strips being 'deleted' versions; the artists should draw the strips for 1/3 page publication and any newspaper or color print company that wants to use the 1/2 page or tabloid version can delete a panel or any portion of a strip or strips they care to. Since most papers carry the 1/3 size to get more ads, strips on a page, this would be a MUCH BETTER arrangement than the present one of giving the 1/2 page size the prefered treatment!

One would think that all PUCK, THE COMIC WEEKLY sections used in all the newspapers throughout the United States could have the same contents, but they don't even all have the same size strips; much less the same ones. One paper will have a 1/2 page strip for the Sunday while another paper will have a 1/3 version of the same strip on the same day while still another will have a tabloid version of it for that day. The number, size & title of the strips must be up to various persons and depend on numerous things such as the local publisher or plant printing the strip, the paper carring it, the amount of advertising used for that day and so on. I imagine that 'Puck' is nothing more than a nationwide color print company with a chain of printing shops scattered through the US. Therefore, the LA H-E hasn't carried the Sunday Flash Gordon strip in over a year while it is still being carried in the SAN FRANCISCO EXAMINER. eg: The 1/24/65 edition of the SFE carried the 1/2 page FG strip.

(Daily)

Mandrake. This strip was in the EXAMINER & was & still is carried in the HERALD-EXAMINER. (continued on the next sheet)

COMIC STRIPS

BY RAYMOND MILLER

It has come to my attention of late that the hobby of collecting comic books and that of collecting newspaper comic strips is fast becoming one...ore and more comic book collectors are now collecting newspaper strips and yours writer is no exception,but with me it is a limited hobby,outside of the Flash Gordon strip and such present day strips as Kip Kirby,Juliet Jones,Prince Valiant,Steve Canyon and Little Abner which I can get right from the paper.But now I wanted to see some of the older strips -1938-1944,and decided to kill two birds with one stone..add the newspaper reprint comics to my collection which would not only expand the number of titles I already have but at the same time give me the samples I needed.I have now found a completely different group of comics in nce,Tip Top,Famous Funnies,Super,etc..most fans I find like to stay away from these,unless they specialize in them,because most of [illegible] are fans who do collect these and I guess if one is lucky enough to get large runs of them [illegible] that you try and have at least one [illegible] collecting titles.There were three bi- [illegible] features syndicate's strips appeared in [illegible] while news syndicate Inc. was in the Bell [illegible] features syndicate published there c.. comic [illegible] strips were also in the Bell co [illegible] ,Bell,etc.,ught etc scattered throughout [illegible] to get comics and what I pick to collecting at random....First the David Lackey titles...

[illegible] issue contained The Phantom in [illegible] and in 4 pages The Fitzen, [illegible] pages,Lackey presentation-4 pages.For [illegible] possibilities to feature-4 pages.Barney Baxter-4 pages, Alley Oop plus 1 to 2 pages each of [illegible] at every time,must add and note to Tramp.

[illegible] issue here In this issue were the same number-4 [illegible] feature with Popeye-4 pages.Andy Gump-4 pages.Barney Baxter-4 pages.Alley Oop-4 pages.Little Annie Rooney-4 pages.The Phantom-4 pages.Underground Kat-4 pages.Nick Arnold and Lo-4 pages and 1 to 2 pages each of Henry,Little Iodine, Fr- Lo Pop Father and Pappo.

[illegible] issue were similar in [illegible] pages.The same number-3 pages. [illegible] with Popeye-4 pages.Secret Agent X-9 [illegible] pages.Little [illegible] & his Dog-4 p[illegible]

United Feature Syndicate,Inc.

[illegible] #2 Aug-1940 This issue had-[illegible] 6 pages [illegible] pages.Nancy-4 pages [illegible] pages-The Captain & the Kids-4 pages-Joe Palooka-3 pages-The Son of Tarzan-5 pages-Li'l Abner-5 pages-Dickie Dare-3 pages-Dan Dunn-5 pages-Little Joe-3 pages-The Bowers-6 pages [illegible] pages-Dixie Dugan-6 pages-Ella Cinders-5 pages-Tarzan-2 pages-Billy Make Believe-3 pages-Li'l Abner-5 pages.

[illegible] #12 July 1942 In this issue were-The Capt & the Kids-6 pages-Ella Cinders-4 pages.Tarzan by Hogarth-5 pages-Nancy-7 pages-Abbie & Slats-6 pages.Smokey Stover-2 pages also the Black Knight-3 pages.Frankie Doodle-4 pages.Hap Hopper-6 pages Li'l Abner-5 pages.

Dell Publishing Co.

[illegible] #30 Oct 1942 In this issue were-The Gumps-6 page Sallie Jack-6 pages.Terry & the Pirates-8 pages.Don Winslow-3 pages Gasoline Alley-4 pages.Smokey Stover-2 pages.Also-The Owl-3 pages The Hurricane Kids-3 pages.Gang Busters-6 pages.[illegible]-7 pages The Return of Robin Hood-6 pages.

[illegible] #39 August 1942.This issue had-Dick Tracy-9 pages Harold Teen-4 pages-Little Joe 3 pages.Winnie Winkle-3 pages.Tiny Tim-5 pages.Smitty-4 pages.Little Orphan Annie-4 pages Moon Mullins-3 pages.Sweeney & Son-one page Smokey Stover-1 pages. Terry & the Pirates-8 pages.Also-Jim Ellis-6 pages Magic Morro-6 pages.Jack Wander-6 pages.

Red Ryder #30 July-Aug 1944 Red Ryder-10 pages Capt.Easy-7 pages Boots-2 pages.King of the Royal Mounted-7 pages.Dixie Dug-4 pages.Biff Baker-7 pages.Freckles and his Friends-4 pages.[illegible]-2 pages.The Fighting Yanks-6 pages.

Then there is the oldest comic of them all.

Famous Funnies #39 October 1942.This issue had-Buck Rogers-6 pages Napoleon-4 pages.[illegible]-5 pages.Dickie Dare-5 pages.Invisible Scarlet O'Neil-4 pages.Scorchy Smith-5 pages Ozzy Soaks-4 pages. Sky Roads-4 pages.Roy Powers-5 pages.Olly of the Movies-2 pages Chief Wahoo-3 pages.Fearless Flint-6 pages

Well there you have a sample of it.Now it's up to someone who collects these comics to do a detailed article on them Anyone listening?

QUESTION ??

WHAT ISSUES OF [illegible] COMICS OR DAREDEVIL HAD LI'L ABNER AS A COSTUME HERO

CAN ANYONE TELL ME THE NAMES OF THE ARTISTS THAT ARE DOING THE ART ON THE NEWSPAPER STRIPS TODAY. I KNOW ABOUT HALF THE STRIPS DO NOT CARRY THE TRUE ARTIST'S NAME. WHO DOES LI'L ABNER? SOME SUNDAYS THE DAN FLAGG ART IS BAD. OTHERS GOOD.

RAYMOND MILLER 119½ LINCOLN AVE. ANDERSON, IND 46012

LATE NEWS ITEMS FROM AGENT X

I thought that I was going to be able to confine my remarks this issue to 10 pages with the inside back cover to catch all last minute news items; however, while I am waiting for Pete Jackson's contribution, and after I have already consumed the space on the inside back cover, new stories are breaking that I think you would like to hear about.

Remember I said the pro editors are listening to the fans. Well, if the following item doesn't demonstrate it, I don't know what will. The August issue of Wonder Woman will answer our wish to see the Amazon Princess written and drawn in the style of the 40's! Yes, you heard me right. It remains to be seen if this is to be a complete editorial switcheroo or a nasty trick, but who among us will be strong enough to resist buying this issue?

Five Justice Society members will completely displace the JLA on the cover of the August JLA. You'll see the original Flash, Atom, Green Lantern, Dr. Fate, and Mr. Terrific. The Sept. issue shows Dr. Fate slugging it out with a villainous Superman. This annual 2-part JSA-JLA adventure makes an interesting use of Johnny Thunder's magic Thunderbolt. SAY, YOU know--I wish I could get the art for these stories.

The first Starman-Black Canary shot in BRAVE AND BOLD (Yes, there will be a second.) features two full text pages by Nelson Bridwell recounting the origins of the Astral Avenger and the Blonde Bombshell and reprinting their first cover appearances on ADVENTURE and FLASH. This recounting of their origins will be a neat trick, since neither really had origin stories as such.

Just this evening THE DETROIT NEWS (Apr. 7) carried 31 column-inches covering the interview that NEWSWEEK didn't report. The Associated Press writer Phil Thomas listened to our tapes of the 3-hour interview. The remarks of Shel Dorf, Eugene Seger, and Marvin Giles were well-covered in the article, which was handled with taste and perspicuity. The Detroit Triple Fan Fair received a nice plug, and, in general, our hobby got some of its best public exposure to date.

I should acknowledge that it is Sondra who helps me catch a great number of the items that I report to you. Without her I'd come up missing on a lot of things. She's real handy to have around. (Smile!)

While I think of it, I'll mention the recent additions to the Microfilm Library of Comic Art. BUCK ROGERS #1-5, BATMAN #1-5, WORLD'S FAIR 1939 & '40, BIG ALL-AMERICAN, STAR SPANGLED #11-15, 16-20, 40-46, MORE FUN #71-75, and ADVENTURE #46-50. As I mentioned in an earlier issue, it is now possible to prepare 2"x2" slides from these films for your own private film library. Write for details if you are interested.

Elliot, for the benefit of your records, here are some other items on comics and Comicdom: CHICAGO TRIBUNE (Books Today) Sun., Oct. 25, 1964 - "Comics for Commuters." *** DETROIT NEWS PICTORIAL, Jan. 10, 1965 - "MAD MAGAZINE! It's Outdoing Itself." *** Feb/65 READER'S DIGEST reprints an article on the violence in current comic books.

COMMENTS ON K-a #6

Fred Patten: I only know what I've reported regarding the JSA appearances; however, I have no doubt that if the try-outs are big sellers, the idea will be continued in some manner--I suspect as a regular thing in either BRAVE & BOLD or SHOWCASE. *** You're right, I was confusing Krazy Kat and Felix the Cat. I have trouble with cats that way.

Phil Castora: Jack Burnley did trace almost all his figures in ALL-STAR. He even traced his own work over and over. He made use of about a dozen standard Starman poses. I suspect that these latter were paste-ups of photostats, however, rather than tracings. I have some original Daredevil art by Dan Barry where every figure of DD that appears is a paste-up of a photostat. I also have an old GL page by Hasen with a paste-up. It seems this was a widespread technique in the Golden Ages that not only permitted the artist to turn out panels faster, but assured the editor that the main heroes would be consistently well drawn. Nedor/Better/Standard publications could sure have used some such technique. Incidentally, I know of no such widespread use of photostats in today's magazine panel strips, although it is used on occasion in the newspaper strips. *** I have a letter from Gardner Fox concerning our speculations about ALL-STAR COMICS. I'm sure you'll be especially interested in what Gar's own records reveal. I plan to present this new data in the second installment of Secrets Behind ALL-STAR COMICS, which will carry the title: "The Case of the Missing JSA Stories."

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I have just come across several large collections of early DCs, ECs, rare comics from the thirties, and heaven only knows what else. These items will go at prices considerably below the current market prices. There are too many items to list here, and they are still coming in. Eventually, I'll get around to listing them for sale and trade; however, if you want to beat the gun, send me your latest want lists, and suggest the prices you'd be willing to pay. If I can help you, you'll be hearing from me.

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LOOK FOR THE RETURN OF MORALITY PLAYS TO THE JUSTICE LEAGUE OF AMERICA.

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It is now 1:47 P.M., Saturaday, April 10th; the Special Delivery postman has just come and gone, and still no sign of Pete Jackson's contribution. Out of deference to the other contributors I'm going to type up the Table of Contents and run off the last two pages of this issue. Since the rest of the issue is already assembled, this issue should go out this evening. In the future, be sure that dated material reaches me BEFORE the first of the month. Use air mail special delivery if you do have to ask me to hold an issue. Also, inform me as to the nature of the material I'm waiting for.

LAST MINUTE NEWS ITEMS FROM AGENT X

The Bordighera Conference was written up in NEWSWEEK, March 8, and in TIME, March 5. The current issue of TIME (April 9) carries a 5-page commentary on comic strips, cover-featuring Charlie Schulz's "Peanuts." The author shows sympathy for the good clean humor strips, but like most, seems to see the fantasy strips as some kind of aberration on the American scene. Who will speak up for good cathartic escape strips?

United Press International News Service is planning a follow-up on the article reporting the interview with Billy Placzek. The Detroit head of the UPI seemed most interested in the Acadomy and its functions. I expect a shift in interest away from high-priced comics to the Alley Poll, our conventions, fanzines, and the Microfilm Library (which seems to have sparked considerable interest).

THE PITTSBURGH PRESS (3/30/65 or thereabouts) should be added to the list of papers that carried the Placzek article. Incidentally, some variants of this article are in error in reporting that I estimated Billy's collection at $40,000. I would never presume to appraise anyone's collection--not even my own. Although I have seen Bill's collection, I am even quite surprised to learn that Bill reportedly has 27,000 comics. Perhaps Don, Maggie, or Roy can confirm this figure. It seems out of line with the number of magazines I saw, but I'll admit to being not very good at estimating crowds.

Jeremy Barry reports that Bob Newhart has been playing Superman on a recent radio comedy skit. Also TV comedian Bill Cosby has a Superman telephone booth skit that is very funny. Finally, the FHA has a "Loan Arranger" radio commercial. (I think I'll stick with the true Lone Ranger excerpts on the Detroit Chrysler Dealer commercials.)

For the benefit of new members, here are the prices on back issues of CAPA-alpha:

#1	(30¢ plus 6 bonus credits)
#2	(35¢ plus 6 bonus credits)
#3	(30¢ plus 6 bonus credits)
#4	(25¢ plus 6 bonus credits)
#5	(30¢ plus 2 bonus credits)
#6	(55¢ plus 2 bonus credits)

See the By-Laws for questions regarding bonus credit. Copies of the By-Laws are available on request. Back issues of K-a can not be reserved.

The booklet, CARTOONING JOBS FOR BEGINNING CARTOONISTS, available at art stores for $1.00 , now has been revised to include a section on preparing comics. The treatment in this booklet is on the order of Stan Lee's SECRETS BEHIND THE COMICS, but it does have some helpful info. E.g. the Ben Day color system is explained and the code used by colorists is given. I think the booklet is excellent for aspiring youngsters who don't know the first thing. Collectors would probably also want this 11" x 14" 36-page booklet. There are 4 other booklets in this same series published by Walter T. Foster: MODERN CARTOON, ANIMATED CARTOONS FOR THE BEGINNER, COMICS, and ANIMATION. All are $1.15 each when ordered di - rectly from Foster Art Service, Box 456, Laguna, Beach, Calif. Foreign orders not accepted.

AGENT X SIGNING OFF.

ISSUE NUMBER SEVEN APRIL, 1965

Ka-Z

New York City COMICON JULY 31, 1

(WHO WILL YOU BE THERE AS?)